

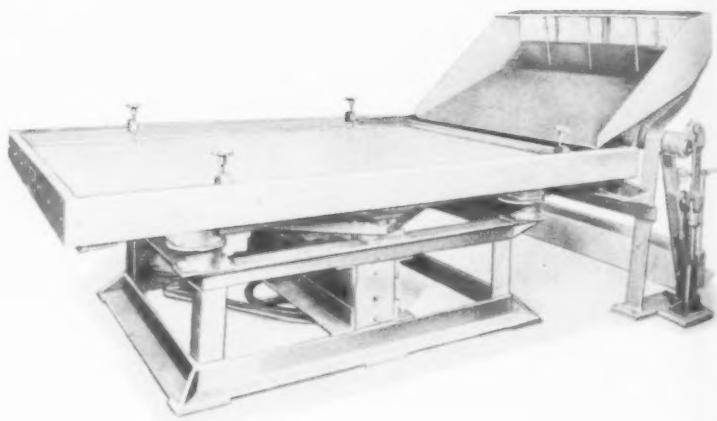
THE
PHOTO-LITHOGRAPHER

AUGUST 1936

Volume 4
Number 8

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The list of CURRENT satisfied users of the ZENITH — the only gearless, single eccentric graining machine made — reads like a "Who's Who" in lithography. With one voice the leaders of the industry acclaim this peerless machine.



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It's the Unit-Type Miehle — a truly modern high-speed press that introduces many advantages never before known in offset press design. It offers exclusive features far in advance of current principles of construction.

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AU

THE PHOTO-LITHOGRAPHER

A LITHOGRAPHED MONTHLY FOR LITHOGRAPHERS

VOLUME 4 AUGUST, 1936 NUMBER 8

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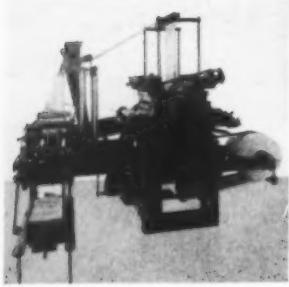
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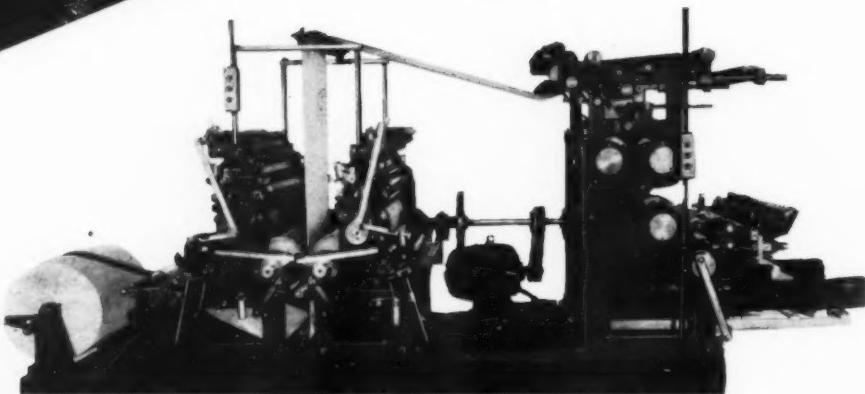
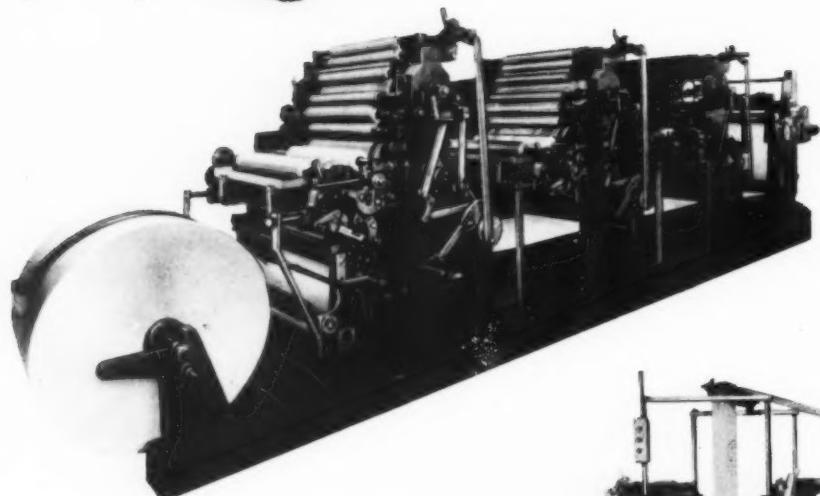
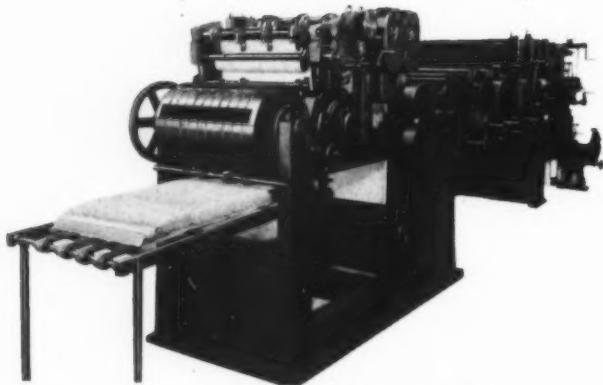
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THE TREND OF THE TIMES

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WEB REEL FEED OFFSET PRESSES



This Company made a prophecy a few years ago that WEB REEL-FEED offset presses would revolutionize many forms of lithographic printing.

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THE head of the group you've met and know well—Merck Silver Nitrate. Undoubtedly, you have an acquaintance with all, or at least most, of the others. But possibly there are two or three in the list with which you are not familiar. If so, you'll find that they, too, will do the same outstanding job in their own special fields which Merck Silver Nitrate does in the sensitizing bath.

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a highly color-sensitive, most versatile material of maximum contrast and needle-point sharpness.

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CHICAGO, ILLINOIS
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Jersey City, N.J.

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Very truly yours,"

ANSWER

Gentlemen:

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Very truly yours,

HAROLD M. PITMAN CO.

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Made under constant laboratory control as applied to Vulcan products for Lithographers is by no means a mere advertising phrase. It represents a definite policy of the Vulcan Proofing Company in the manufacture of offset blankets and Litholastic inking rollers. As a result of this policy, a large majority of all the Lithographers in America are using Vulcan products.

- Vulcan laboratory control includes supervision of raw materials, manufacturing operations, and the finished product. It insures uniform quality and dependable, economical service.

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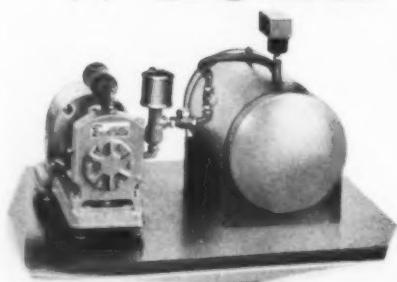
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- The only unit requiring no clamps, hooks, fastenings, or screws of any kind.
- The only unit with automatic electric vacuum control and reserve vacuum tank, saving approximately four-fifths electrical current for pump.
- The only unit with centralized control from convenient panel board.
- The only unit with "quartz crystal" glass, decreasing exposure time about twenty-five percent.
- The only unit involving no electrical wiring cost upon installation.
- The only unit with counter-balanced horizontal arc lamp.
- The only machine consisting of all-operating mechanism in one integral unit.

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*The TALK
of the trade—*

*You don't even have to turn on the electric switch. This new Wesel Horizontal Vacuum Printing Machine operates automatically! No fussing, fuming, fiddling, or fidgeting with gadgets and controls . . . no hooks, clamps, or fastenings of any kind whatever to be adjusted . . .

CONTACT IN LESS THAN TWO SECONDS! The new vacuum reserve tank is automatic. The operation is similar to an electric refrigerator. The automatic vacuum control operates the power plant of the printing machine with no attention whatever . . .

All-metal construction. Power plant one-hundred percent ball-bearing; noiseless, smokeless, and vibrationless, mounted on compression springs. The rubber blanket is of a new heat-resisting composition, with pneumatic air-bead, affording positive sealed contact. Automatic arc lamp timer and relay. Made in all standard sizes. Write for particulars. Can be seen in our Chicago and New York Display Rooms.

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plus **PERFECT CUSTOMER SATISFACTION**

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when**

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**ordinary paper
fuzzy
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**Hammermill Bond
not fuzzy
when retyped**

"It lies flat, it feeds perfectly, it gives accurate register"—every lithographer has experienced the satisfactory pressroom performance of Hammermill Bond. So let's not spend any time discussing these qualities that have earned Hammermill Bond its shop reputation.

Rather let's talk about the finished job and what *your* customer wants in his paper. For, after all, the real test of any paper is its desk performance and the satisfaction it gives the *user*.

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These are some of the reasons why Hammermill Bond letterhead customers come back to you for more.

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BOND**

HAMMERMILL PAPER COMPANY, A-PL
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Working Kit of letterheads, printed forms and
envelopes.

Name.....

Position.....

Please attach to your business letterhead

THE PHOTO-LITHOGRAPHER

FOR INCREASED SALES CUT-OUTS

CUT-OUTS ARE OFTEN MORE EFFECTIVE
THAN AN EXTRA COLOR & COSTS LESS



Note the Difference in
**ATTENTION
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The CUT-OUT idea
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attention than the
Square Piece

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just compare the
.. **DOTS**

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You can dot etch on Hammer Offset and still hold the opacity of the dot core from deepest shadows to highest highlights. When you use this fine medium, you can get excellent tonal gradation, perfect retention of detail in shadows, and sharp, clean high-lights. In short, HAMMER Offset holds everything your lense sees.

When used for line negatives, HAMMER Offset gives you everything you could possibly expect.



Used through the courtesy of Wayne Colorplate Company of Ohio, Dayton.

A FREE SAMPLE PACKAGE *On Request*

Try HAMMER Offset in your own plant. A simple request brings you a trial package without charge. Prove to your own satisfaction what hundreds of Off-

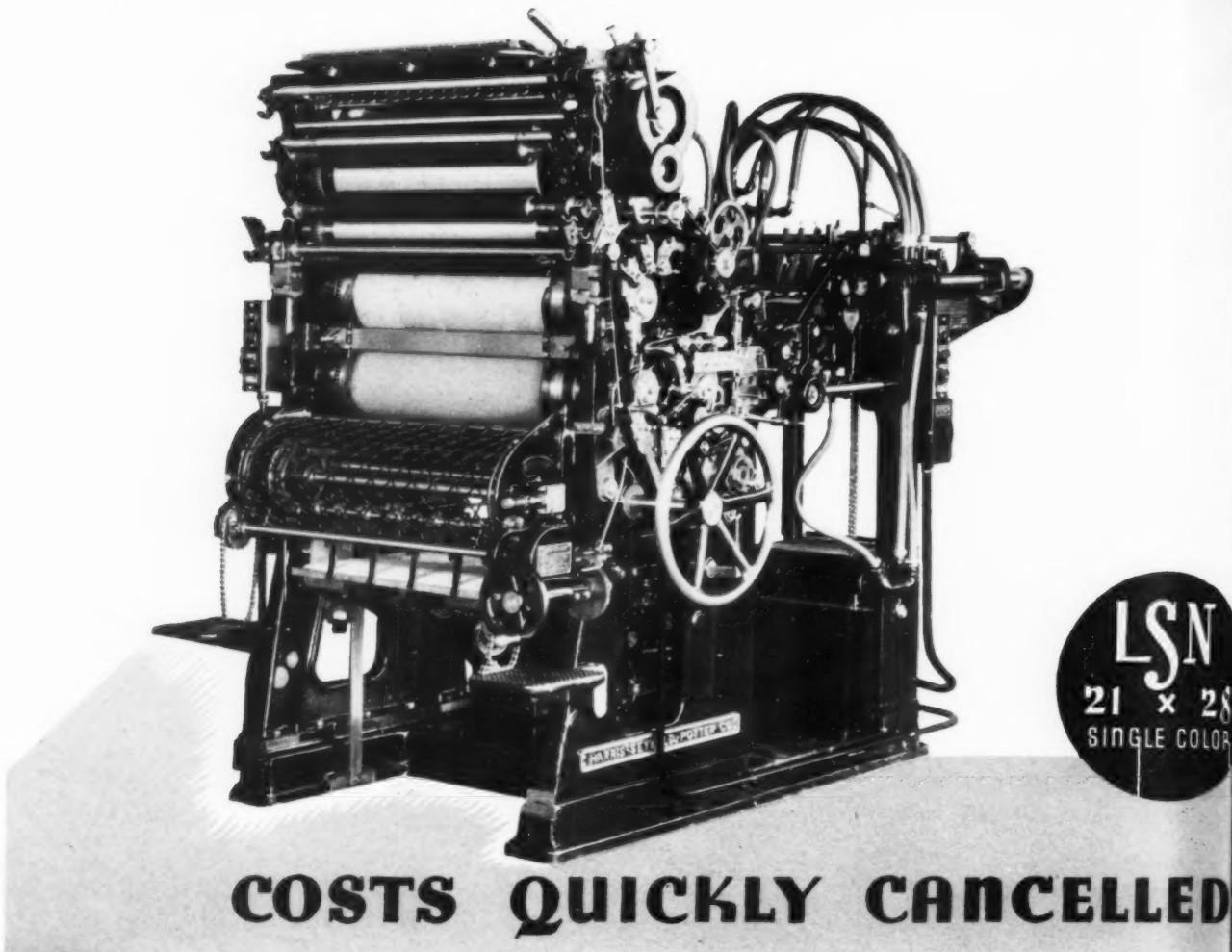
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Ohio Avenue and Miami Street • • • ST. LOUIS, MO.

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SAINT LOUIS



COSTS QUICKLY CANCELLED

The striking individuality of this Harris single color offset press, 21 x 28, so pronounced that it has immediate acceptance by the trade. A medium priced press, it is designed for profitable production.

Builds business which quickly cancels its cost. An ideal unit for large or small lithographic plants.

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HARRIS 

The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY AND QUALITY

VOLUME 4

AUGUST, 1936

NUMBER 8

Record Convention in the Offing

**Atlantic City Gathering Will Attract Industry
Members from All Parts of Country; Practical
Technical Discussion Will Feature Sessions**

ADVANCE registrations for the National Association of Photo-Lithographers Convention, scheduled for the Hotel Traymore, Atlantic City, September 18th, 19th and 20th, point to the largest gathering of photo-lithographers ever held. Many firms are planning to send their key men, foremen, camera men, plate men, and pressmen to this technical session schedule. Registrations, in addition to coming from photo-lithographers, include lettershop printers and other comparative newcomers to the industry.

The Traymore Hotel has sent us carbon copies of many letters indicating that photo-lithographers are taking advantage of the week-end convention as a holiday vacation time for the entire family.

Practical Questions on Program

Some of the questions which will come up for answering at the symposium discussions indicate the wide interest focused on this annual gathering. Typical of the questions are:

1. Is it possible to budget the production of a photo-lithographic plant?
2. What is the comparative cost of producing halftones by paper, film and wet plate?
3. Can halftones actually be produced with paper negatives?
4. Are hourly costs for the lithographic industry based on actual experience or a budgeted activity?
5. What goes to make up these costs?
6. How often should the photo-lithographer turn over his capital?
7. Is it true that it costs nearly twice as much to make two 22 x 34 plates as it does to make one 34 x 44 plate?

Film and Plate Negatives

Other questions are:

8. We are using all film negatives. Please have someone tell us how we can use paper negatives.
9. How can we prevent scumming?
10. Can a subject be staged to bring a highlight into the negative?
11. We have difficulty running coated paper. Our

blanket picks up from the stock. What can we do to overcome this?

12. What should we do when the image from a previous job appears on the blanket when we begin to run the new job?
13. What are the advantages of nickle plates. Are they in general use as yet?
14. We cannot seem to get a good black ink. What can we do to get one?
15. What are the best graining materials?
16. Should a plate be grained with a light, medium or heavy texture?
17. Is the developed plate the property of the photo-lithographer or of the customer?
18. What equipment and supplies are necessary to make wet plate negatives?
19. Is there any way to measure the dark and light values in a negative?
20. Is there any way, other than by throwing up a re-touch and reducing, to make a drop-out highlight halftone?
21. You have made a good halftone plate when the dots appear on the plate in perfect printing value equal to the negative. When you lithograph on a number one offset sheet the dots in the halftone are not clear and the print in its entirety appears flat, without life, and devoid of the detail so clearly defined on the printing plate. Where is the fault and how can it be remedied?

Variations in Drying

22. Two pressmen operating the same press, using the same ink, and the same kind of stock on a job in alternating shifts, one pressman requires six hours to dry his sheet and the other ten or twelve hours. Where should one look to find the reason for the great variation in drying time and what can be done to correct it?
23. How can a lithographer measure the printing value of a plate?
24. We have heard that some lithographers back both the plate and blanket cylinder. What is the proper method of backing, and what materials are best

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AUGUST

THE PHOTO-LITHOGRAPHER

suites for this work? Does the Robinson Patman Bill or the Healy Bill governing work produced for the Government apply to tariffs, insurance, financial and public utility work?

25. If expenditures are made from capital to buy new equipment is the withdrawal of capital for this purpose regarded as a deduction from net profits and subject to Federal tax?

Several groups of photo-lithographers handling specialties such as tariffs, insurance and book work will meet to discuss costs and trade practices for these products.

The National Association of Photo-Lithographers extends an open invitation to every owner of lithographic equipment, regardless of membership in the NAPL to attend the Convention.

The following have indicated that they will be present:

C. B. Guthrie, Ward Guthrie, Paul Dant, C. B. GUTHRIE TARIFF BUREAU, Washington, D. C.; John Tancill, WEBB & BOCORSELSKI, Washington, D. C.; Capt. L. B. Montfort, Washington, D. C.; Mr. and Mrs. Fred Gauss, GAUSS PAPER COMPANY, Washington, D. C.; Mr. and Mrs. Paul Heideke, Mr. and Mrs. J. E. Halley, Mr. Fred Diegelmann, Mr. Charles Rook, Mr. Chester Leakin, Mr. Eugene Snyder, Mr. Raymond Williams, WASHINGTON PLANOGRAPH Co., Washington, D. C.; Mr. B. Lunin, LITHO CRAFT, INC., Jersey City, N. J.; Mr. and Mrs. Charles Nauheim, Mr. and Mrs. Rudolph Fritzsche, PHOTO-LITHO SERVICE, INC., New York City; M. Allan Cross, Herman Eisenhardt, G. R. McMichael, Albert V. Schuler, C. S. Taylor, BROWNELL PHOTO-LITHOGRAPH Co., Philadelphia, Pa.; C. Parker Loring, Auburn, Maine.

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Hotel Traymore—Scene of Convention, September 18-20



THE PHOTO-LITHOGRAPHER

WILLARD PRESS MFG. COMPANY, New York City; Mr. J. R. Pigott, Jr., Mr. Thomas Reid, ACME PHOTO-OFFSET CORPORATION, New York City; Harvey Glover, SWEENEY LITHOGRAPH CO., Belleville, N. J.; C. J. Herold, POLYGRAPHIC COMPANY OF AMERICA, New York City; L. B. Rosenstadt, B. S. Rosenstadt, ARDLEE SERVICE, INC., New York City; George E. Loder, NATIONAL PROCESS CO., New York City.

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Your Key Men Will Profit from This Convention Feature

From letters which come to association headquarters, it is evident that many photo-lithographers do not know whether they should use paper, film or wet plate negatives. With paper negatives costing approximately \$.05 per $8\frac{1}{2} \times 11$ unit of negative use, and film negatives about five times as much as paper, and wet plate considerably higher than either paper or film—with these facts evident—then certainly the photo-lithographer should know and be equipped to use the right negatives for a job.

The quality of work turned out in a plant usually determines the kind of negative to be used. We find here the question, "I would like to know how they got that result?" It is not always in the negative and the contrasty effect. It may be the result of the skill of the lithographer.

The subject, "Advantages and Disadvantages of Paper, Film and Glass Negatives with Relation to Quality and Price," should develop some highly interesting questions and information for key men in a camera and plate making department. It will pay a lithographic firm dividends to have their key men get this information first hand. The coming convention of the NAPL provides a real opportunity for first-hand information from authorities on this subject. Typical difficulties arising in a camera and plate making department will be discussed from the A-B-C point of view.

Cost Factors in Production of Photo-Lithography

If the methods of calculating costs in the photo-lithographic industry were all thrown into one pot, and an accountant selected to bring order out of chaos, we would select William J. Volz, Treasurer of Sackett & Wilhelms Lithographic Corporation, to do the job.

Because of his long experience in the lithographic field, Mr. Volz is well qualified to handle the subject assigned him for the Photo-Lithographic Convention, Value of Uniform Cost Systems and Hourly Costs—Budgeting a

Plant's Business. In his work on various cost committees, and as a director of the New York Photo-Lithographers Association, Mr. Volz has worked with many committees set up to measure the cost of turning out work produced with paper, film and wet plate negatives. Equipment personnel and the product manufactured will all come in for consideration in determining either an actual or a budgeted cost.

If the group assembling for the NAPL Convention provides nothing more than a symposium discussion on costing black and white work, it will have performed a vital service for the industry. The cost and estimating sessions conducted in the photo-lithographic Educational Courses last year gave much evidence of the lack of knowledge of costs in the photo-lithographic industry. Few plants are able to detail all of the costs going to produce even a single broadside containing a few half-tones in one or two colors.

The fact that it costs \$.10 a square inch to produce square halftones, and approximately 50% more to turn out silhouettes or vignettes means little to a photo-lithographer where the boss and his partner work sixteen hours a day, turning over almost all of this advantage to the customer in the form of low prices.

The cost discussions scheduled for the convention will be of inestimable value to estimators and cost men working in photo-lithographic plants. After all, the estimator is usually the one who determines whether the order is to be accepted at a profit or a loss. We suggest every lithographic plant send its estimator to attend the cost session of the NAPL Convention.

THEY DO GROW UP FAST

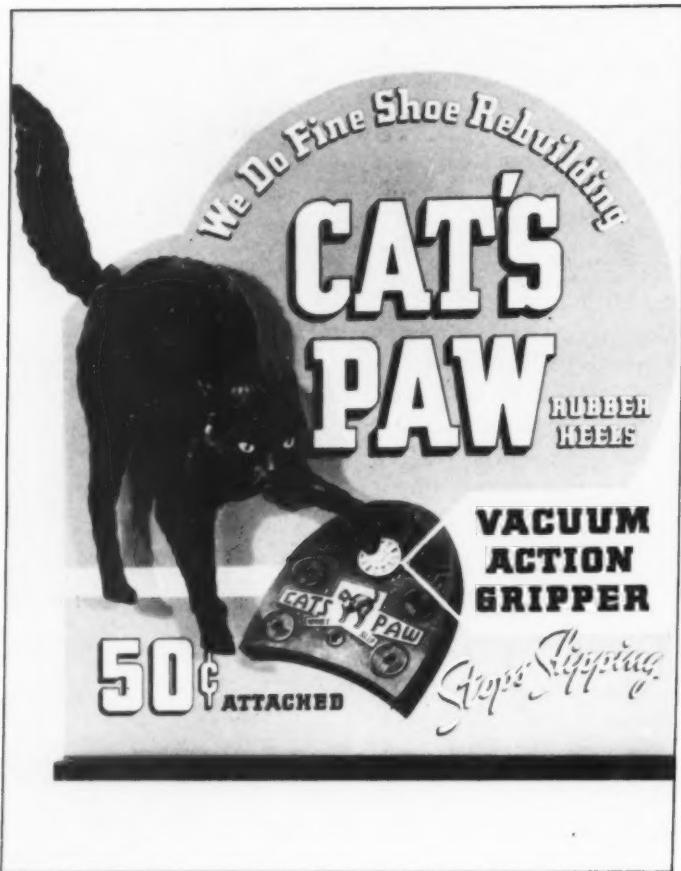
Measure the growth of the photo-lithographic field, and you have a green pasture after a warm rain full of mushrooms. A year or two ago, a lettershop or small printer—today a full-fledged photo-lithographer.

Some few are smart enough to recognize that quality pays dividends. This quality group is selling its product at a price which provides profits for new and better equipment. One lettershop entered the photo-lithographic industry two years ago. They decided to handle only the better grade work at good prices. Today this same plant is turning out the finest kind of color work on new equipment. All the result of good management.

In an industry growing as fast as the photo-lithographic is, there is one thing sure. The firm turning out an inferior product with underpaid help and poor equipment cannot stay in the game.

It is interesting to know that the photo-lithographers doing the better-grade work are rapidly lifting themselves out of the tough competition dog-eat-dog group into a class of houses who are producing direct mail and other high-grade material to help the consumer sell his wares. Examine the list of those who are installing high-grade presses. Then examine the prices they get for their product and the answer is evident. Quality and profits are twin mates which will thrive in our present upward-rising market.

MOTION - - -



The cat's foot paws the rubber heel, the tail moves up and down as though it were wagging, and the eyes blink while the large rubber heel lights up. A clever synchronization of light and motion. Lithographed by Einson-Freeman Co., animated unit by Faraday-Adlume Co.

TO discover the basic reasons for the "punch" that the animated display packs, it is advisable to delve into Webster's definition of "animation." He explains it:

"To give life to; to quicken; to make alive; to heighten the power or effect of; to give vigor to; to infuse courage; to stimulate or incite; the act of infusing life."

With such an array of potentialities at their disposal, national advertisers have adopted motion in display for all it is worth. Today advertisers demand that their point-of-sale material produce results. Counter and window displays must last longer and they must supplement national campaigns successfully. The motion display fills this bill in a practical and inexpensive way.

Lithographers today must work with advertising agencies as well as advertisers to help plan and create effective window and counter attractions which must finally bring home to the consuming public the merits of the particular product in question. No other method has proven as successful as the use of animated display material.

Dressing a window is as important as setting the stage of a theater, for truly we give life to the window by install-

Thoroughly Practical and Comparatively Inexpensive Is This Additional Display Attribute

By SEYMOUR S. LAPPERT
Treasurer, Faraday-Adlume, Inc.

ing animated displays. Psychologists claim that the eye is responsible for the largest percentage of purchase compelling impressions, hence the desire to attract—the desire to dramatize the product effectively.

Actual statistics show that where an animated display is used, nine times more people stop to look at the window and actual sales increase from four per cent to 450 per cent depending upon the product that the actionized displays advertise. The fact that animation now costs just a little more than regular lithographic displays and with the result of the tests as shown above, national advertisers are anxious to invest the small additional sum of money necessary to obtain animation.

Recently a new type of action motor has been developed which has proven itself adaptable to any and all types of motion, operating on both A.C. and D.C. current. This unit synchronizes light with the motion so that not only is animation available but spectacular illumination as well. Several of these displays are shown herewith.

There are concerns who today not only animate the original design for the lithographer, but who completely assemble and pack tested displays in cartons and ship for any lithographic firm. They also assume full responsibility for the animation. The way has been cleared for the lithographer so that he can offer his customer the added advantage, which he has so long desired, of animated displays.



By now this bartender who shakes his cocktail is well known to all who have passed liquor stores. Produced by same firms as above

... the **PLUS** Value in Display



All of Mr. Webster's definitions for animation are encompassed in this silk stocking motion display. Here, certainly, is an ad that has life, that is alive, that has power and effect; that stimulates and incites curiosity—in short, that possesses all of the desirable qualities of the successful point-of-purchase display unit.

National advertisers often want part of a display campaign to be animated for top notch locations while the balance of the displays are arranged as still. By proper design, this can be accomplished. For example; if there is a run of 5,000 displays, 1,000 can be animated and 4,000 left as still.

A great many concerns use window installation services. It has been found that with an animated display, installation service companies charge less per window because less crepe paper is used and other necessities for decoration are eliminated. Animated displays speak for themselves. This is a new field for the lithographer and helps to obtain large volumes of profitable business.

It is plainly the duty of the lithographer to attempt to give the advertiser as much as possible for his money. Very often a display is created that only occupies a portion of the sheet on which it is run. This is especially true where action displays are created. It would seem wise to add to these sheets other matter that would aid in promoting sales, particularly since it helps reduce the cost of the action display.

The lithographer should keep in mind the necessity for

simple design construction in order not to create too much labor on the part of the store keeper for the setting up of the display. The proper manner in which to ship actionized displays is complete, that is, at the point of assembly; the display should be constructed in its entirety, set in a carton so that when it arrives at its destination, the carton may be opened and the display come out ready to be placed either in the window or on the counter with the only other labor being to insert the plug into an outlet to start the display running.

Tests made show the actual cost of electrical consumption is about $\frac{1}{2}$ c per day. It might be wise for the lithographer to paste somewhere on the back of the display a decalcomania for the benefit of the store keeper explaining: "This display was manufactured to help your sales. The cost of operation is $\frac{1}{2}$ c per day. Keep it in operation." In point, the lithographer should bend every effort to make the display to promote sales.

It is only fitting and proper that sales organizations should know of the new possibilities of animation. It infuses life into the sales of lithographic work as well as the products of national advertisers. Action is progress.

**PLAN TO ATTEND THE PHOTO - LITHOGRAPHIC CONVENTION
ATLANTIC CITY, SEPTEMBER 18-20**

Using the Power of Suggestion in Sales Work

IN order to demonstrate the power of suggestion let us try a simple experiment with you, the reader, as the subject. A good deep breath of air is a pleasant thing, but please refrain from taking one just now. If you do, the experiment will fail. Just continue to breathe as you were doing—superficial, shallow, non-satisfying inhalations. Yet think of how your chest longs to expand, how uncomfortable is your throat, how dry your mouth. Why, you feel you will suffocate pretty soon if you don't have relief. So—go to it! Take that full, deep breath!

Did you ever hear about the man who suffered from asthma who put up late one night at a small country inn? He found the window stuck when he went to bed. Being tired, he did not call the innkeeper to have it opened.

He awoke hours afterwards, choking. He made his way in the dark to the window and tried with might and main to force it, but he could not. He suffered from an attack, he had to have plenty of fresh air. Therefore he seized an object near him, felt for the glass pane, and smashed it. He enlarged the hole until he could put his head through. He took his full of the air, went back to bed and slept until morning. To his amazement he then discovered he had smashed a bookcase that stood beside the window, while the window itself was closed and unbroken!

Book publishers are aware of the power of suggestion and will exercise due precaution in the selection of a title for a book. "Life Begins At Forty" is an excellent example.

In January of this year I wrote a brief article in our house magazine OUT OF PRINT on the psychology of suggestion. (No copies are now available). A few excerpts from this article follow:

Principles of Exploitation

"Anything exploited is presented or displayed in its best light. Photographs of 'movie' stars or of machinery are cunningly retouched before released for publication. The most desirable features of wares extolled are stressed; and whether commodities are shown in store windows or by salesmen, whether illustrated by pictures or described in words, this 'putting the best foot forward' is common practice.

"You will find it in social life as in business. The young man who goes awooing—the applicant for a position—are but two examples.

"To gain a definite objective, often mere assumption will follow—as a poker player 'bluffing' while holding poor cards—as advertisers or salesmen, by exaggerated claims, while trying to convince and to close.

A Little Insight into the Working of the Human Mind Suggests Fascinating Hints in Selling

By WILLIAM WOLFSON
Ardlee Service, Inc.

"In every instance, all are advancing suggestions for action by others favorable to themselves."

In this OUT OF PRINT article I mentioned several laws of suggestion. One was that of unconscious imitation. Just as children ape their elders. It operates when someone yawns and others follow suit.

You can put this law in effect even without uttering one word. For instance, if beside an inexpensive photo-offset combination run job, you place a similar piece done on a fine offset stock of fancy finish, your prospect will favor the better example; especially if you treat the better job with due reverence, handle it lovingly.

The same law holds true when you exhibit a fine job produced for somebody else in the same line. Your man might exclaim and rave about it being a good idea, but he wants to imitate it, due to the power of suggestion.

How One Salesman Sold

Once, down South, I encountered a salesman who featured a new brand of sardines. The only way he could get a storekeeper to stock was to open a can, eat some of the poor little fish in their bath of oil, smack his lips and invite his man to partake. Finally, his digestive apparatus went back on him—and he abruptly quit a good paying job.

A second law of suggestion is through repetition. If you pound an idea and drum it into someone often and long enough he is apt to respond. Some salesmen are adept at this. They make a play for the order very quickly—and early in the interview. If it fails they try again and again. And this is better practice than the drab business of calling again and again to suggest you are after the job.

A third law is through putting the proper question. Mental action presumably follows when a question is put. Questions, you see, seem to demand an answer. The right kinds of interrogation do.

For example, take the illustration already given to explain the law of unconscious imitation, when a contrasting and better piece is laid alongside a poorer one. The question "Don't you think it wise to spend a few dollars and get this kind of a beautiful job for it?" will prove effective.

Still a fourth law is suggestion through simulation. This is the old "build-up" of the con men. But it is used as actual stratagem by business men. I wrote of the basement-bargain buyer who runs a sale. He wants it bruited about that this was a successful sale by his department

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The Newspaper—a Market for Lithographers

A Lithographic Salesman Spot-lights a Frequently Overlooked Source of Business

IN almost every city big enough to support a photographic establishment there is a daily newspaper which represents a more or less steady volume of potential business for the photo-lithographer; however, for the purposes of this paper we will confine ourselves to the larger urban centers in which are located several dailies, and of course several lithographers.

In my particular city, with a population of five hundred thousand people, there are five daily papers: two are morning editions, and three, evening; one morning and one evening are members of a large chain; two, both outstanding newspapers of the United States, are independent; and one is of a small but highly regarded chain.

When the writer first began to contact these papers he found that two of them were dead issues as far as any degree of photo-offset work was concerned. One owned its own reproduction plant, including photo-lithographic equipment; and the other, the small chain sheet, did almost no work locally for the reason that a larger production plant was located at its national headquarters. With this in mind the writer decided to concentrate his efforts on the remaining three which actually consisted of only two plants, as the purchasing offices for the two chain papers were combined.

For the first three weeks I was content to act in the capacity of order taker and bid merely on the work as it came through the Purchasing Agent's hands. This practice had been followed by my predecessor and resulted in about seventy-five dollars' worth of work from each paper—hardly worth the time expended in a daily call.

At the end of the month I took out the job jackets and made a survey of the type of work done, and the department from which each job emanated. There was a striking similarity in the work from the two papers—a few reprints of letters and pages from other publications, but not one instance of work newly created with the view in mind of photo-lithographic reproduction.

Before starting my campaign I made up an outline of the different departments and the type of work which might be expected from each. It came out somewhat like the following:

CIRCULATION:

Carrier boy contest promotion broadsides
Special feature wrappers for home delivery
Newsstand display cards

Branch office window streamers
Route list forms
Loose leaf pages for carrier boy's sales manuals
Contest charts and graphs
Newsstand billheads
Rate cards
File cards
Collection cards

CLASSIFIED ADVERTISING

Used car promotion sheets
Recapitulation sheets for lineage
Prospect sheets
Office sales promotion broadsides
Solicitor's sales manual sheets
Order forms
Direct mail pieces for special features

NATIONAL DISPLAY

Prospect promotion broadsides
National advertising lineage recapitulations
Salesman promotional material
Testimonial letter reprints (already receiving)
Office forms as in above classifications

LOCAL DISPLAY ADVERTISING

Local dealer's merchandising service
 a. window streamers
 b. package inserts (ad reprints)
 c. door to door handouts (ad reprints)
 Local dealer promotion
 a. Testimonial letters (already receiving)
 b. Reprints from trade publications. Editor & Publisher, etc.
 c. Market analysis figures
 Salesman promotional material
 Office forms

BUSINESS DEPARTMENT

Letterheads
Billheads
Statements
Composing room reports
Stereotype reports
Pressroom reports
Inventory forms

(Continued on Next Page)

TECHNICAL SESSIONS VITAL TO YOUR BUSINESS
ATTEND THE N.A.P.L. CONVENTION, SEPT. 18-20

THE PHOTO-LITHOGRAPHER

Armed with this outline I called on the Purchasing Agents. I was surprised to discover that neither of the men had more than a vague idea of the scope of photo-offset. After giving them the best idea I could of the process and its possibilities I proceeded to break down the outline into two divisions; one, work already being done by other processes; and, two, work which might be produced if the various departments were made aware of the possibility of low-priced promotion.

Of course the first item of interest to the Purchasing Agent was in the line of office forms. It appeared that with every reprint a number of changes were made in the individual forms which necessitated new composition. I showed that by pasting up and pen ruling (or cutting the ruling in on the negative if wet plate negatives were used) these changes could be made at a very modest cost. This immediately resulted in my receiving several old forms as well as several new forms which had been constructed with typewriter and ruling pen.

After thus engendering the good will of the Purchasing Agents, I asked their permission to visit the men in the various departments who were responsible for promotional material. This permission was not only cheerfully granted, but I was also taken around and personally introduced to the interested parties. In every case I used the same general tactics—showed samples of similar work produced for other organizations; explained the process; and compared costs with other printing processes.

My efforts were well received. In the classified advertising department of one paper I received an order on my first call to print a weekly twelve page recap of used car lineages, with a special cover illustrating in line some feature of the used car business. This job had been done on a mimeograph, but, as it went to prospective clients, the promotion manager was not satisfied with its appearance, even though his budget would not permit its being set in type. We are still doing the job by photo-offset.

In the second month the billing on both papers jumped from seventy-five dollars to over two hundred. Now, due to a difference in policy regarding expenditures, one of the papers averages five hundred dollars' worth of business per month, and the other hangs around two hundred and fifty. From the second month, however, there has been a steady increase in monthly billing, and there has not been a single month which has fallen below the one before it for either paper.

A few examples of new business might be taken from our billings in recent months. Under the item "Local Display" there is a subhead, "local dealer's merchandising service"; last month under this item, we produced broadsides, size 19x25", average run 3,000, on the following subjects: oleomargarine, beer (five brands); divans, whiskey liqueur, banded frankfurters, fancy meats, women's dresses, mayonnaise, automobile tires, maple syrup, whiskey (six brands), cigarettes, and sugar. Under the item "National Display," subhead "prospect promotion" we developed a new merchandise survey which was so

successful that the paper producing it has syndicated the service, and we print covers and fly-sheets for many other papers buying the service. Under "Circulation" we have picked up new business in every item except "Collection cards" and only missed that because they happened to have a very large stock on hand. Last month the National Display Advertising Department of one paper produced a series of large presentation sheets showing how its class circulation resulted in more sales per dollar invested than advertising in any other local paper. It was originally planned to make eight copies of this presentation by means of photo-printing, however, after pointing out the fact that one hundred photo-offset copies could be made at only a slightly higher cost, including screening of photographs which were used on nearly every sheet, I sold the department on using our process. Although they were doubtful at first of their need for one hundred copies, I suggested they spiral bind the extra copies and leave them with the advertising agencies after the presentation talk. This proved to be so successful that later in the month two hundred more sets were ordered. At the present time a complete new set is being made up in a smaller size for table presentation.

Of course, there is plenty of competition, but most of it is in the Purchasing Agent's office. If a salesman goes to the trouble of getting to the men who plan the work and offering his assistance and advice he is putting himself a good lap ahead of the field.

Invites Outstanding Specimens of Direct Mail Material

An invitation has been extended by the Direct Mail Advertising Association to lithographers who have produced outstanding specimens of direct mail advertising, especially material that stresses the sales theme, to be included in the very elaborate exhibit, "On the Trail to Sales," which will be displayed at the annual D.M.A.A. convention in Cincinnati, the latter part of September.

Further information regarding this exhibit and the material sought for display may be secured from headquarters of the D.M.A.A., Hotel Pennsylvania, New York. Henry Hoke is executive manager.

Maddox Adds New Items

Maddox Lithoplate Graining Company, Chicago, has added to its lines of offset graining products, Bartels Graphic Opaque and Scotch Cellulose Tape. The firm is also now distributor for the plate-making equipment made by Offset Equipment Manufacturing Company, Chicago.

**FOOD FOR THOUGHT — MAKE YOUR RESERVATIONS
NOW FOR THE PHOTO-LITHOGRAPHERS' CONVENTION**

IT is not an exaggeration to say that civilization, on its higher levels, depends for its continuance and advancement on the written word of the past, the present and the future. It is true that there have been, and are, so-called civilizations that depend upon word-of-mouth records to transfer knowledge and history from one generation to another, from one tribe or class within a nation to another. They hardly measure up to "civilization" as we know it in the western world.

In philosophy, and some of the other more subtle and abstract sciences, such a system may serve its purpose, but in the more practical and applied sciences, it can make no headway at all. In them you deal with the objective and material world, rather than with the subjective and personal life of a people. This requires objective, scientific and mathematical data that demands written formulae and records.

There is a tremendous gap to bridge from the first real printing known to have been done in China in 50 B.C., to the present day. This also applies not only to the art of printing itself, but to many other phases of life, including even the theory of education. With the advent of printing by movable type in the fifteenth century, and with the first attempt at color printing in the same century, education as a universal proposition first became a possibility for the masses. Discovery in the new world only corresponded with the same invention by Chinese, centuries before, but with this difference—that it really marked the turning point in the theory and method of education.

Cites Continued Progress

From that day forward, evolution in education and in teaching practice has been going on continually, at the same time that evolution has been taking place in other processes and activities of life. Your and our profession has, in no wise, been laggard in this respect. It has kept abreast of all, and even forged a step ahead of many other arts, especially in the last generation.

For many years, refinements went on in the printing industry, but until the latter part of the last century, there were few if any extensions to the fundamentals. Although letterpress will always have its place, and an important and distinctive one, that can be taken over by no other method, offset today has come to be regarded as the modern method of business. Offset is a development of the printer's art that has its own very special application, most important and most profitable today to the world that prints and that buys printing.

There has been, in the past, among those who buy printing, as well as among some printers, some uncertainty concerning offset printing. Its place and function in the business plan has not been generally understood. I believe, however, that this lack of understanding is now giving way to full appreciation of the ascendancy today of the offset process. For this reason I am of the opinion that it is a very good thing for those charged with the duty of teaching the Graphic Arts to make it a point to bring out strongly the difference in printing methods. Principles of relief, planograph and intaglio printing should be understood in detail. Offset lithography, rotogravure and letter-

OFFSET PRINTING

- - - Past and Future

Emphasis Is Placed on the Importance of Lithography in Today's Scheme of Things

By H. A. PORTER
Vice-President, Harris-Seybold-Potter Company

press are each to be catalogued in the understanding as illustrative of distinct phases of the industry.

All three methods have their own special fields of operation in which they are most thoroughly applicable. From these positions not one of them can be displaced by any other without sacrificing something in quality, timeliness, cost and other vital factors.

In view of the fact that the company which I represent produces all three types of presses—offset, gravure and letterpress, it will be readily understood that I could, at best, be only partially biased concerning any one of the methods. It is at once a candid admission on our part that each of the three has a definite field of operation, or we would not be producing all three.

On the basis of these well known and strongly established facts, I give you my opinion, based on thirty years of experience, about how, where and when offset enters into the printing picture. We will discuss also who should and should not entertain the idea of going into offset production. There are a number of basic business elements that enter into the matter of offset printing and lithography. Consequently the matter of producing or not producing by the offset method should be dependent upon a consideration of these governing elements.

Considerations to Be Studied

In brief, these are: (1) The nature and type of work to be presented; (2) The printing effect desired—softness and beauty of color illustration as contrasted with the somewhat sharper detail and outline of letterpress; (3) The size of the run; (4) The nature of the paper stock required; (5) The time element; (6) The cost of original cuts and electrotypes; (7) The matter of space storage of plates and type; (8) Duplication of forms; (9) Rerun of a previous job.

Of course, there are other considerations to be taken into account such, for example, as investment in type metal, ink costs, etc. Years ago, when offset lithography and offset printing were in their infancy, the production to which the process was adaptable was confined to rather narrow limits. However, during the intervening years, improvements in presses, development of special photographic processes, the deep etched plate, dot etching and improvements in paper, in ink, in rollers and in blankets,

THE PHOTO-LITHOGRAPHER

have broadened immeasurably the scope of offset until today the trade is actually offset conscious as never before in the history of the Graphic Arts.

A few of the more widely and constantly used printed pieces to which offset lends itself admirably are: letterheads, envelopes and business forms, labels, advertising and promotional material, direct mail, books, catalogues, folders, displays, etc. While it is not the purpose, or possibility even, of ever supplanting the other methods of printing, development work constantly carries offset forward into an ever expanding field.

In much pictorial reproduction, there is nothing that even remotely approaches the effects secured by offset. Especially in multiple color work, this is a fact. In any case, where it is desirable to produce a soft effect that breathes exclusive quality for the product there is no substitute for offset. Furthermore, offset will bring out the artist's technique in a true to life way that is startling. In the case of works in oil, water color and pastel, for example, offset captures the field because this is where reproduction of the painting itself is hardly distinguishable from its original. The offset method is not less authoritative in its reproduction of commercial art.

In short, offset will bring the sales angle to the fore pictorially not much less strongly than it is in the product itself. While I do not claim that offset has the effect of gilding the lily, I do hold that the lily, under its technique, retains all of its charm and naturalness.

When it comes to a question of the time element permissible for any given job, of course, offset, being a rotary method, may be classed as a speed method. On the long run, the importance of fast operation will be seen as an important factor. The same element also enters as an economy factor in the production of the short run where small orders are needed in a hurry at critical times. This is especially true in sales promotion and advertising campaigns. Thus, it is offset that contributes the greatest element of speed and produces the maximum number of finished salable sheets at the end of a day's run. There is also a big short cut in the preparation of the layout, press plate and in make-ready.

Cost of the offset job, which is always watched closely by the good business man and the buyer of printing, enters as a prime factor as compared with other methods of production. From the angle of economy there is hardly anything further to be wished for when offset is put to work on jobs to which the process is best adapted.

I do not wish to convey the impression that the work produced by the other methods, when it comes to a question of operation on classes of work within their own proper field, are not efficient or economical. But, I do wish to make it plain that the saving to be made by offset in its proper sphere of operation is considerable and unchallenged.

It is at once apparent to anyone that cost of plate work is reduced by offset, as well as the make-ready time. In addition, lesser costs of certain offset papers made especially for offset reproduction may be taken into account

profitably. Press time, due to high speed running, is cut down to a level that no flatbed press can hope to equal.

Thus, I believe that we are agreed, that offset is a fast, modern, money saving method of printing, and that as time goes on, and as still greater perfections are brought into its operation, it will take even a more unassailable position in business and industrial life.

It does not follow, though, from what I have said concerning the value of offset to the buyer of printing that every letterpress printer in the country should rush into the business of producing printing by the offset method.

However, I am willing to say this—that most letterpress printers, from the very nature of their business, are potentially offset men. Many today use both methods to the very decided advantage of each, and often in combination.

In other words, it is wise that students entering the Graphic Arts as a professional career, either as employees or owners, should entertain the idea of installing offset. Consideration of the following facts is then important: (1) location, (2) finances, (3) organization and management in the field and in the plant, (4) personal price that has to be paid for overseeing a larger and more complex business.

To be sure, location is a vital matter. First consider the printer who happens to be located in a highly competitive market which seems to be worked both by strong local concerns as well as by some of the larger houses of the metropolis whose salesmen range far and wide. It is well for this man to decide at the outset if he is willing to and can give everything in time and work that it takes to make headway against strong competitors that may have been entrenched by years of close application, specialized sales effort, and high quality production. If he is willing, careful consideration of offset installation is proper.

Again, a printer may be situated in a smaller, somewhat isolated community which would not develop enough of this sort of business to make it a paying venture to install offset equipment. Of course, were he within easy motoring distance of a city market where he might be able to reach out and secure enough out-of-town business, he could make an offset installation a money making move.

Perhaps, the best location, on the whole, for a letterpress man is the medium sized town or city that frequently is not so thoroughly equipped in a local way with offset presses and usually is not so consistently worked by the big offset specialty houses.

In this kind of community, your exclusive letterpress printer stands a better show when he does install offset because here, as well as in some of the smaller surrounding communities, there is a great deal of printing production going by the boards. Jobs, for instance, the size of which are prohibitive from a cost standpoint when produced by the letterpress method can and should be produced at a good profit to the offset man.

It is a fact that a great volume of this borderline work in every community is not being turned out. In hundreds

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**OUTSTANDING EXPERTS WILL DISCUSS VITAL PROBLEMS
AT THE N.A.P.L. CONVENTION, SEPT. 18-20**

CALL FOR SPECIMENS 1936



American Institute of Graphic Arts

SPECIFICATIONS AND CONDITIONS

1. SPECIMENS may be submitted by the designer, printer, advertising agency, or the client for whom executed, and must have been produced in the United States or Canada since September, 1935.

2. ALL specimens must be sent prepaid and addressed to: Commercial Printing Committee, American Institute of Graphic Arts, 115 East 40th Street, New York.

3. EACH specimen submitted must have a separate slip attached, bearing the following information:

Name and address of Exhibitor (stating whether designer, printer, advertising agency, or client for whom executed). Classification of entry.

Title.

4. SPECIMENS must be postmarked not later than the closing date, September 15th.

5. ONLY one copy is required at the time of submission, but one additional copy must be available in case the entry is selected for hanging.

6. SUBJECT to the conditions embraced in the "Statement of Aims and Platform" below, any piece of commercial printing is eligible which does not exceed a flat size of 22 x 28 inches.

7. SPECIMENS will not be returned unless such request accompanies entry and return postage is enclosed.

8. THE term "printing" is understood to include any and all commercial reproduction processes such as: letterpress, lithography, offset, rotogravure, photogravure, photo-gelatine, etc.

FIVE CLASSIFICATIONS

ENTRIES will be judged and exhibits shown under five classifications, as follows:

1. Booklets, books (for advertising), catalogs, house organs.
2. Folders and broadsides.
3. Stationery and forms.
4. Display and novelty pieces.
5. Publication advertisements.

ANNUAL EXHIBITION OF

Commercial

Printing

of the Year

SPECIMENS MUST BE RECEIVED

BY SEPTEMBER 15

DATE AND PLACE OF EXHIBITION

THE exhibition will be opened in New York on Tuesday, October 20th. It will run through Saturday, November 7th, at the Architectural League, 115 East 40th Street.

TRAVELING SHOW

AFTER the opening in New York, the exhibits will be shown in cities throughout the country. This traveling exhibition has for years been a feature wherever it has gone. It is viewed by thousands interested in the graphic arts.

AWARDS OF MERIT

CERTIFICATES of Merit will be awarded for all entries that may be selected for hanging. This selection will be made by a distinguished jury, representative of all phases of the graphic arts.

HANGING FEE

A HANGING fee of two dollars will be charged for each specimen that is accepted by the jury to be shown in the exhibition.

STATEMENT OF AIMS AND PLATFORM

IN order to clarify the basis on which exhibits are selected and principles on which awards will be made, the following platform has been adopted:

1. THIS exhibition is intended to be a record of the best commercial printing of the year.
2. IT embraces material which has been produced chiefly through the arts and processes commonly included in the graphic arts. That is, it embraces printing or printed processes distinguished in any or all of the following elements: LAYOUT, DESIGN, COLOR, TYPOGRAPHY, PRESSWORK, PAPER, BINDING.
3. THE basis of selection is two-fold: first, the standards of good taste, creative excellence, and craftsmanship for which the A. I. G. A. stands; second, the practical application and effectiveness of each piece for the purpose intended.
4. THE merit or lack of merit in text or "copy" of the entry is not a factor—only the suitability of the printed vehicle to the message it carries.
5. WHILE pieces produced as examples or demonstrations will be accepted, preference will be given pieces which have been produced and sold as commercial jobs.
6. THE exhibit is not concerned with periods or styles, with modernism or classicism — but only with appropriateness and with practical application.

COMMERCIAL PRINTING COMMITTEE

TEXT—EGMONT MEDIUM, INTERTYPE CORPORATION.

DISPLAY—CITY COMPACT BOLD, CONTINENTAL TYPE FOUNDERS ASSOCIATION, INC.

NAME LINE—GILLIES GOTHIC BOLD, THE BAUER TYPE FOUNDRY, INC.

LAYOUT—WERNER HELMER.

Equal to the most
exacting jobs
you can give them

Eastman Supplies
for the
Graphic Arts

Kodalith Halftone Film



TRUST your finest color jobs to Wratten & Wainwright Panchromatic Plates. They faithfully record every color throughout the spectrum . . . reds, yellows, greens, blues. Their speed, contrast, and uniform quality simplify your work . . . lower your costs. In all standard sizes.

Wratten & Wainwright
Panchromatic Plates

BEAUTIFULLY complete tone gradations distinguish results obtained with this newest addition to the Kodalith family . . . Kodalith Halftone Film. Possessing an extra long-scale emulsion, measured to fit your halftone needs, it consistently turns out the superlative reproductions you want in every job.

Specially made for truer duplication in dot etching, Kodalith Halftone Film gives your halftones a new sparkle and clarity certain to enhance the reputation of your shop. Don't fail to give this new film a trial. Order it (in any standard size) today.

Kodalith Stripping
Film Normal



ELIMINATES a score of chemicals and all the uncertainties of making wet plates. Kodalith Stripping Film is simply taken from its box, placed on a stay-flat holder, and put into the camera for exposure. Its use spells convenience, reliability, bigger production the year round.

EASTMAN KODAK CO., *Graphic Arts Dept.*, Rochester, N. Y.

Fundamentals of Advertising

The first of a series of articles containing boiled-down information which photo-lithographers and their salesmen should know

By WILLIAM WOLFSON

WERE I to ask you what it is you see in the sketch marked "A" you would probably respond, "Why a rough sketch of an advertisement." By so describing it, you vaguely define but do not name. And, of course, because you come across many such things in your daily work, you know that this is called, in advertising terms, a "layout."

Requested to designate the purpose of a layout, the new salesman might be at a loss to answer, or hazard some indefinite opinion. A layout is the artistic arrangement of the component part of an advertisement—the designer's pictured conception in crude form. Thus he materializes his creation. The layout permits the advertising man to submit something visible and concrete to his client. The layout also, is for the guidance of those who set the type and print the advertisement.

You now perceive the importance of knowing and being able to call advertising elements, factors and things by name. Therefore, in this initial article I will take up the presentation of advertising procedures and facts to some degree.

Assume you have written a fifty-word advertisement about a little duplicating device. This advertisement is to appear in a magazine like *Collier's* or *The Saturday Evening Post*. It will be seen and read by countless thousands.

Your copy or written composition is to be a display advertisement. Were it intended for a classified advertisement, no illustration and no layout would be needed. You could send the copy to a publication—provided it ran classified advertisements—for insertion with others under a general heading such as "Business Devices."

But this is a display advertisement. Advertising space is costly, and display space is usually higher in price than classified space. Your plan, then, calls for the purchase of space an inch deep across a single column. You must make the advertisement attractive, design it so that the eyes of readers are attracted. You, therefore, devise a sketchy layout, something like the one shown above. And the advertisement as it is printed in the magazines is seen in sketch "B".

Now, the publishers want more than your copy and layout. What about the illustration? As you know, an

artist must draw it—or a photographer must pose the machine and model before his camera. Unless the magazine or other publication is produced by photo-lithography, a printing cut is made by a photoengraver. Furthermore, you ordinarily would not send the original cut but an electrotype. The attention of the younger salesmen is called to the fact that these cuts are not needed by the photo-lithographer.

When your copy, layout and cut are received by the advertising department of the publisher they are turned over to compositors. Compositors are setters of type. Type is either set by hand from cases containing loose type, or cast by machines. Machine composition is type cast on such machines as the *Monotype*,

Linotype, the *Ludlow* and *Intertype*. It will pay salesmen who have but a faint idea of composition to visit both machine and hand set composing rooms. They will understand what is meant when the specifications on a photo-offset job call for *foundry type* or hand set composition or machine set. Incidentally, it pays for the sales representatives of photo-offset houses to acquire information at first hand on production methods and processes outside of their own.

The compositor may or may not make up the form. That is, to put leads between lines and paragraphs, insert the cut in its proper place, also the rule or line on top or bottom which your layout calls for. Leads are pieces of thin metal used in spacing out between lines of type. Furniture consists of odd-sized pieces of other wood or metal, to fill out areas in the form. Both leads and furniture are not type high, and therefore do not print.

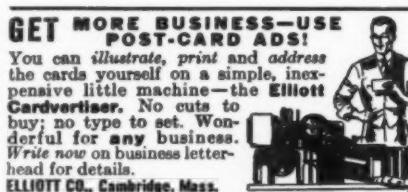
Sometimes the printer does this. He also locks up the form in a steel frame called a chase. This is inserted into the bed of the printing press. Newspapers use curved plates which are made from the original form. Roto-gravure and lithographic presses are altogether different.

In photo-offset procedure many of these operations are not required. When you see the art department of your house use a ruling pen and ink, or paste up a form, think of the efforts saved over printing practice.

I have already injected media into this article by mention of magazines and newspapers. Media means the mediums of advertising. They are the carriers of your

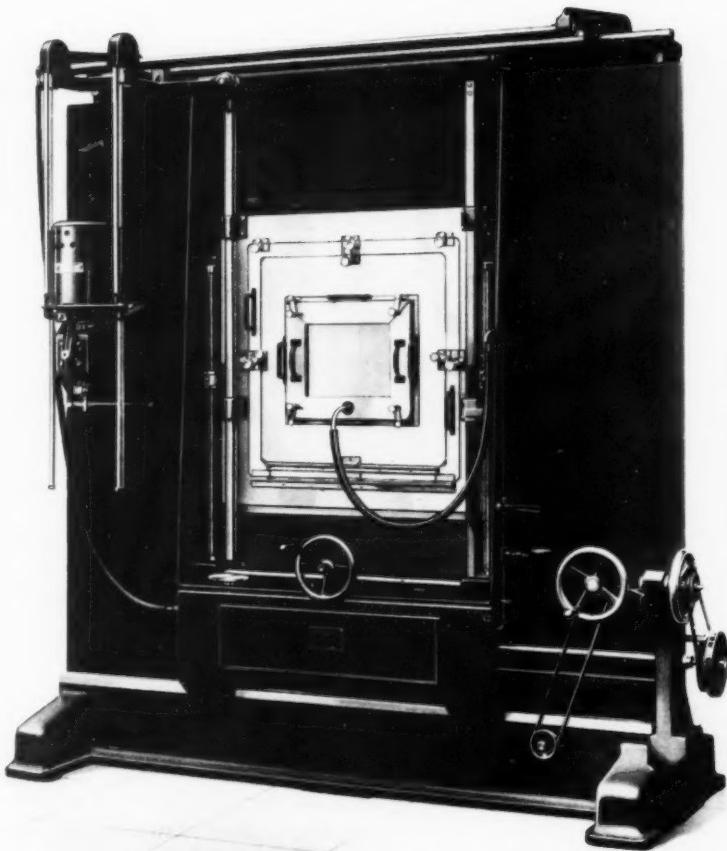


Sketch "A"



Sketch "B"

RUTHERFORD PHOTO-COMPOSING MACHINES



TYPE RMC PLATE SIZE 29 X 42
TYPE RMH PLATE SIZE 39 X 46

TYPE RMT PLATE SIZE 46 X 54
TYPE RML PLATE SIZE 49 X 68

Precision

Speed



Rugged



"Plumb" every time you use it -- geared for speed in operation -- and built to withstand all sorts of handling -- three important characteristics of all types of Rutherford Composing Machines. For the finest reproduction of images from positives or negatives on offset printing plates, duplicating one or several subjects as many times as required, all accurately positioned to hairline register in predetermined location on any part or the entire surface of the press plate, you'll find this machine the "tops". Specifications and prices upon request.

RUTHERFORD MACHINERY COMPANY

DIVISION · GENERAL PRINTING INK CORPORATION

100 Sixth Avenue, NEW YORK » CHICAGO » SAN FRANCISCO

THE PHOTO-LITHOGRAPHER

messages to masses of people. Have you ever paused to think of how many of these carriers of advertising there are?

Let us first review the array of magazines:

National magazines are the ones with a circulation throughout the country; they are usually found on sale at the news-stands. Some appeal to all types of humanity; some are issued for men, others for women; and still others aim to reach a certain class who are interested in mechanics, moving pictures, romance, adventure and what not. Is it not apparent to you that the big department store of your town or city cannot profitably advertise in such mediums? Why? I believe you can answer the question.

Not all class magazines are offered to the general public. Practically every kind of business, profession or activity boasts of its own *paper* or magazine. The advertisers in national magazines could, of course, use space in some *trade papers*, as these periodicals are called. They need not do so, however, because the readers can be reached through the national ones, unless they select the trade papers which cover dealers or others they especially desire to reach.

Newspapers comprise an important advertising medium. Since they cover local territories, it is the department stores and other local enterprises which use them extensively. However, *foreign* advertisers, located elsewhere, find it advantageous to use local newspaper space for certain reasons.

Powerful Merchandising Force

Direct-mail is a powerful branch of advertising—and one which provides much volume of business to photolithographers. The mails become the carrying medium. Notice the distinction. The circulation or number of individuals reached is more selective. A great variety of forms are found in the mails: sales-letters, folders, broadsides, booklets, etc.

Keep in mind that mediums which are seen by masses are the vehicles of advertising. *Billboards*, *electric signs*, *painted signs*, *posters*, and other displays are included in *outdoor advertising*.

The colorful advertisements in subways, elevated lines, railroads and buses are termed *car card* advertising.

Store windows are seen by many. Advertisers vie with one another in the creation of displays, so attractive that the merchant will use them. This is *window-display*. There are also *interior* displays designed for counter, floor and wall use.

Everything we have thus far considered was visual advertising—something seen by the eye. But the minds of men are reached by traversing all lanes and paths of the sensorium. For example, the astute advertising man or advertiser may select a fine paper for a direct-mail piece, which is pleasant to the touch, in order to create an atmosphere of quality and dignity.

Heretofore it was personal salesmanship which resorted primarily to the sense of hearing. Since the advent of radio, the money paid by sponsors of programs is responsible for its growth, national hook-ups, and the great artists which appear before the microphone. Radio reaches the masses, and therefore it constitutes a splendid advertising medium.

In essence, I have given you the elements of media. We are about through with it. Before we leave the subject, let me impress you with an important fact. Anything can be drafted and given some kind of advertising value. Here are a few instances:

A cooking school attended by thousands of housewives would not be considered as an advertising medium. But there are some organizations who employ trained lecturers and demonstrators, and who sell food companies the idea of running such schools throughout the country. Ostensibly these are sponsored by newspapers. Naturally, the lecturers demonstrate the best ways the food products of the actual sponsors are prepared and used.

Again, take a quantity of fine leather wallets and stamp them with the lettering "Compliments of the Blank Company." This is *good-will* or *premium* advertising.

An airplane becomes an advertising medium when equipped with apparatus for "smoke writing," or with a loud speaker and amplifier which can be heard miles below on the ground, or with a streamer trailing behind it bearing a message.

A leaflet, folder or one-page circular need not be mailed. Instead such things can be distributed on corners, left at homes by carriers not employed by Uncle Sam. Samples of merchandise are often distributed in this way. One is termed *sampling* advertising; the other is merely substituting your own hired help for the letter-carriers of the government.

Are you coming to an understanding of what advertising is? The word "advertising" is from the Latin *ad* (which an advertisement is often called) meaning *to*; and *verto*, meaning *turn*.

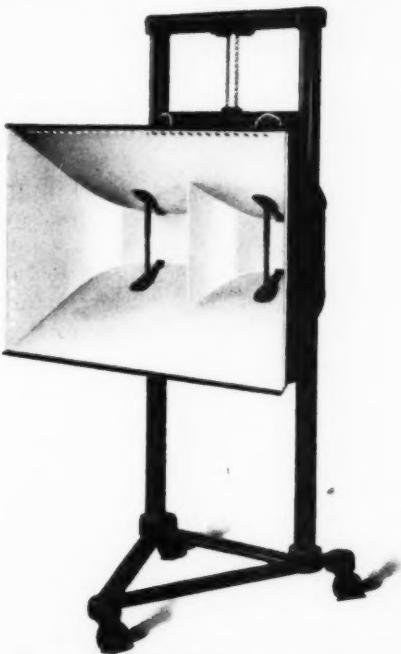
Advertising Real Functions

When we advertise, we *turn to* people; it may be to the general public or to a selected class; we may use one, several or all possible mediums. Through advertising, we educate, we inform, we remind, we impress, we influence, we incite to action.

One or all of these phases may be present in a single advertisement. For example, a department store may inform the public of a sale to be run; the same advertisement will endeavor to impress readers with the wonderful values and bargains offered; and try, finally, to get them to visit the store and purchase—or to telephone or mail in their orders.

A public utility enterprise might content itself with
(Continued on page 42)

PLAN TO ATTEND THE PHOTO - LITHOGRAPHIC CONVENTION,
HOTEL TRAYMORE, ATLANTIC CITY, SEPTEMBER 18 - 19 - 20.



Why Are Macbeth Lamps Used In Most Plants?

OBVIOUSLY, Macbeths have something. You can, of course, bring up the highlights and shadows with any type of camera lamp. But, those elusive middle tones! That's where Macbeths shine. Result, brilliant contrasty negatives.

Illustration shows our new type B16 printing lamp, the world's best. Covers better the edges and corners of the large frames. No halation. No fuzzy edges.

You can have glass diffusers on any Macbeth lamps, if you want them.

Macbeth Arc Lamp Co.,

Philadelphia, Pa.

Macbeth

World's Standard Photo Lamps

Lithography's Place in the Drug Field

BY JOHNSON ROGERS

(The second half of an Address Delivered at the Lithographers National Association Convention. The first portion was published in our July issue.)

Those of us who have read the April issue of Fortune were greatly interested in the success story published there of the Colgate Palmolive Peet Company. I wonder how many of us read between the lines of that story and grasped the important part that lithography has played in that really amazing and startling success. I wonder how many of us realize just how big that success has been. Without attempting to review the article in Fortune which I recommend to you as lithographers that you read, let me recite briefly the history of the company.

During my start in the drug trade and up until perhaps eight or nine years ago, there was no single concern in the drug trade that enjoyed any greater degree of good will from the drug trade than the Colgate Company. They had on their books some thirty-two or thirty-three or thirty-four thousand direct accounts. The business was growing, it was immensely profitable, and more or less tightly held by the original Colgate family. Then came the period of expansion and the combination with the Palmolive interests and the removal of the headquarters offices from Jersey City to Chicago. Unfortunately, the Palmolive Company enjoyed to no degree whatever as of that time the tremendous good will which was enjoyed as of that time by Colgate and Company, and with the merger of the two companies the inevitable happened, that in so far as the trade was concerned the good will enjoyed by one was lost and the combined company more or less shared the ill will which had been general for the other.

How Job Was Accomplished

Well, Fortune tells what happened in the sales volume and profit figures and then I believe, if my dates are correct, about two or two and a half years ago there was a big change. One of the most famous office buildings in the world, the Palmolive Building on North Michigan Avenue in Chicago, was vacated and the concern moved back to Jersey City and a Colgate was again put in charge of the company as president of the company.

Colgate had a job to do. They recognized the job he had to do and the first thing they started out to do, as recited by the Fortune article, was to go out and reestablish the good will which they at one time enjoyed. Where other manufacturers were talking about price protection they talked about profit protection. They decreased prices to the public, they increased margins and protected margins to the trade, they did everything they might reasonably do to win back the good will of the drug trade. That was the start.

Then they went out to the drug trade aggressively with offers of deals and assortments and they persuaded the drug



In thousands of drug store windows this Sal Hepatica display created an effective tie-up between radio and point of purchase advertising. Lithographed by Carl Percy, Inc.

trade to purchase their merchandise as the drug trade had not been purchasing their merchandise for several years.

And then lithography played its important part, and through window displays and counter displays and inside store displays, Colgate Palmolive Peet products are sold in practically every drug store in the country, large or small, and they are all carrying displays of Colgate Palmolive Peet products, including displays of soaps. The tremendously big job that they did, beyond the job which shows in the Colgate volume figures and which shows in the Colgate profit figures, is to perform the miracle—a modern merchandising miracle—of reestablishing toilet soaps in the drug trade where they had not been for twenty years, as you all know, for twenty years ago toilet soaps were taken bodily out of the drug stores of the country and put in the grocery stores. Within the past seventeen months Colgate, to its own profit, has very definitely put it back there, and lithography played a very important part in doing that.

Last Summer Drug Topics undertook an independent study of sales drives being conducted in drug stores throughout the country. We studied 400 drug stores and found 1365 sales drives. We found that the normal sales volume on the pushed merchandise for a similar period of time was \$21,070, but during the period of these sales drives that the volume on these same items had been increased to \$102,082—five times the figure of the normal.

We found 36 different kinds of merchandise had been sold in these drives, broken down into departments and divisions. We broke them down into such small divisions as hair tonics and dentifrices and every other conceivable type of drug store merchandise and we found the extraordinary thing that of 1365 sales drives, a total of 211 or one-sixth of the total were on dentifrices. We all know that one-sixth of the drug store volume is not on dentifrices but why did 400 druggists give one-sixth of their applied sales effort and push to dentifrices?

The manufacturers of dentifrices had had something to do with that and examining more closely what these manufacturers had done, we found the formula for which we were seeking, we found a formula which we applied and which if used by a drug trade manufacturer almost invariably brings

**FOR · TYPEWRITTEN · COPY
OF · COPPERPLATE · CLARITY**

Special
**Remington
Noiseless
CARBON
RIBBON
Typewriter**



This machine, used with Remtico Carbon Ribbon, produces typewritten copy that rivals copperplate engraving for clarity and sharpness. As best results are secured when the ribbon is used only once over the same writing track, Remtico Carbon Ribbons are made 210 feet long to reduce the number of ribbon changes to the minimum. The ribbon is moved one full typing space with each type stroke so that no two characters are struck on the same spot on the ribbon. Send the coupon today for a demonstration! You will be under no obligation.

**OK.. it's from
Remington Rand**

BUFFALO NEW YORK

Remington Rand Inc.,
Buffalo, New York;

Date _____

I am interested in seeing the advantages of the Remington Noiseless Carbon Ribbon Typewriter in the preparation of copy for offset printing.

Name _____

Address _____

City _____

THE PHOTO-LITHOGRAPHER

to him success in his efforts—success in getting the trade to buy more of his merchandise and in helping the trade to sell more of his merchandise.

We found a three-point formula. We found the manufacturer's efforts would be futile, or practically futile, unless he did something to develop trade good-will, but if he did that and nothing else it was just a gesture and a futile gesture.

We found that the second part of that formula consisted of exciting offers, the word "exciting" being used as it is defined in Webster's dictionary: to stir to action—in other words, an offer which persuaded the druggist to buy more than he ordinarily would.

But we found that simply with the development of good will and through the offer of exciting offers that still success was not attained unless the third part of the formula was applied, namely that the druggist was supplied with the sales equipment with which to sell the merchandise, and that sales equipment we found in nine cases out of ten was in one form or another in lithography.

Going into the points of this three-point formula, you will observe, if you will recall the Colgate story that I have just told, that that is precisely the formula they applied: (1) good will, (2) exciting offers, (3) sales equipment. It is the formula which has been applied by any number of other leading manufacturers of the drug trade.

Here is a novel "counter-sampler" display that clicked for Menthol-Mulsion. Created and lithographed by Einson-Freeman Co., Inc.



EINSON-FREEMAN CO., INC.
PRINTERS AND PAPERWORKERS

Breaking these points down into their component parts, let's see what they are. Manufacturers have various ways of going after trade good will today and that trade good-will is more necessary than ever before, as exemplified by the increased attendance of manufacturers at conventions of retailers and wholesalers, and as exemplified by increased advertising space in our own and other drug trade publications, but it is taking form also in much larger sales forces in order to supply manufacturers with more intimate contacts with the drug trade.

Manufacturers are employing larger sales forces again. Manufacturers in an effort to develop good will in the drug trade are trying any number of price stabilization efforts, including selected distribution, refusal to sell, consignment selling and fair trade contracts. There are now fair trade laws passed in thirteen states and there are likely to be many more as we go on. They are doing everything they possibly can in every way that they can develop increased trade good will, to prepare for the second step of exciting offers.

I don't know how deeply you have gone into or given any thought to this subject of exciting offers in the drug trade. I give it the emphasis I do because a great deal of the selling in the drug trade today is on the basis of offers, and there are many reasons for it. The druggist ordinarily stocks about 6,000 different items. He is trying for a very rapid turnover because he thinks it is good business, and many times because of economy. He hasn't the money or capital for larger stocks. If left to his own devices he will buy 1/12 or 1/6 of a dozen of everything he buys. Manufacturers realize that they cannot economically and profitably sell the druggists when merchandise is purchased in such quantities. Therefore, these good will gestures and therefore these exciting offers.

Also a great deal of the selling to the drug trade is done by the wholesale drug salesman and the wholesale drug salesman is a Dr. Jekyll and a Mr. Hyde. You have probably heard that he is the world's worst salesman. A great many think he is. Let me tell you he is the world's worst salesman, but as Dr. Jekyll and Mr. Hyde he is at the same time the world's best salesman. It all depends on what is given to him to sell and how it is presented to him.

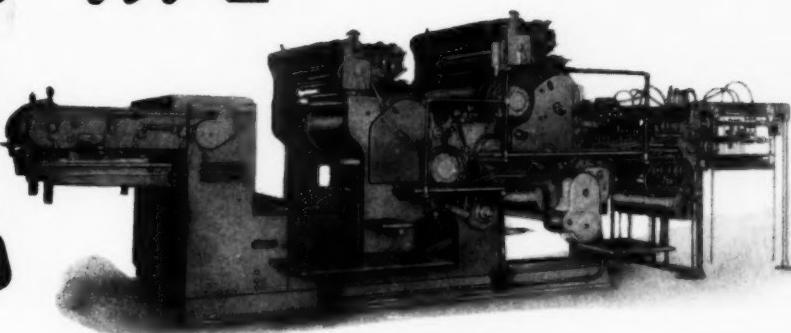
He is the world's worst salesman because he is busy, he is making twenty or thirty calls a day, he is very much occupied, works from a catalog with 100,000 items to sell; he has to make his calls briefly and with constant interruptions. He has lots of obstacles and difficulties in his way. But he is the world's best salesman because he has a minimum of sales resistance. He is calling on his druggist customers every week or every second week. He has generally called upon him for a matter of years. He has never dared take advantage of his customer, he has never dared sell him unsaleable merchandise; therefore, his recommendations are accepted in good faith and when he really wants to sell something he is very successful in selling that something. Therefore, if his imagination is caught and if the merchandise is easy for him to sell, he becomes one of the best salesmen of any trade.

All drug trade publications today carry as a feature of each issue the equivalent of what we call "This Week's Deals" in

Features of Hoe Super-Offset Presses

No. 1*

HIGHER
SPEEDS



2-color Offset Press

for Greater Production

A profitable performance in offset demands, first of all, continuous operation at high speeds. Chief among the obstacles to sustained high speeds is the destructive vibration that ultimately drives a press of inadequate strength, shaking and rattling, into the repairman's hands. Even ignoring the maintenance expense, one such period of press idleness, however brief, often ruins an otherwise profitable month.

How then is excessive vibration to be resisted? And more profitable, continuous operation assured? With the rugged construction of Hoe Super-Offset Presses; with the sturdy one-piece bedplate supporting both press and delivery; with solid uncored and uncapped side frames to sustain the cylinders; with permanent

rigidity and perfect alignment throughout the entire press; with all parts built of generous section and possessing adequate strength.

These features of construction are the result of Hoe's rich experience with printing and lithograph press construction. They are your assurance of an offset press that will produce continuously at sustained high speeds . . . your assurance of a profitable performance.

• • •

**There are many other features of design which combine to produce "the World's Finest Offset Press" . . . built by Hoe. They will be described on these pages during the following months. But, if you prefer, write now for the complete story.*

R. H O E

BOSTON

H O E

SAN FRANCISCO

• General Offices •
910 East 138th Street
(at East River)
• New York City •
& Co., Inc.
CHICAGO

THE PHOTO-LITHOGRAPHER

which we list the current offers of our advertisers of deal quantities, of some bonus to the druggist for purchasing, as for example a full dozen instead of 1/12 dozen. Obviously it is to the manufacturer's advantage to get the larger quantities purchased, because the larger quantity on its account will help toward getting window display and counter display, and therefore increased sales.

There are at a given time, according to the listings of one prominent Philadelphia wholesale drug trade company, in his territory alone some 500 such deals each week and every week. In Drug Topics we are listing an average each week of the deals of advertisers alone of about 100 such deals. These deals are of every kind, character and description. Some of them offer free goods; some of them offer special discounts for quantity purchases; some of them offer a premium other than merchandise itself, but practically all of them offer lithography in one form or another.

There again lithography is used as a vehicle for persuading the druggist to buy more than he otherwise would buy and of helping him to sell more than he otherwise would sell.

Lithography in the form of sales equipment takes various forms, including window displays, counter displays and floor displays, with which you are far more familiar than I: However, I can point this out to you, which may be and should be interesting to you. In Drug Topics in the year 1928 an examination shows that 15 per cent of our total number of advertisements published that year featured or included in the advertisements addressed to the retail drug trade a dealer's help of some form or other. In the year 1936 thus far, using Drug Topics again as the example, close to 50 per cent of the advertisements contained in the medium either featured or mentioned or played up in some form or other, some form of lithography sales help. In other words, in at least half of the advertisements lithography—what you are selling manufacturers of the drug trade—is a part and portion of the message, or is the message which the manufacturer has to talk to the retailer about in his efforts to persuade him to buy more and to sell more.

I don't want to leave this subject without mentioning the druggist himself. Lithography is no treat to the druggist. He is swamped with it. It costs him nothing. Again we are in a business of intensified competition and long gross profit margins which make manufacturers both willing and anxious to distribute and to give their lithographed sales help to as many druggists as possible. Therefore, increasingly it becomes a problem for the manufacturer who is using lithography as his sales help to persuade the greatest possible number of druggists to use his particular lithography, so let's examine the druggist for a minute, and what he thinks about, and let's see if we can find out why he would prefer one manufacturer's piece of lithography over and above another manufacturer's piece of lithography.

Some twenty years ago I went out to sell merchandise to drug stores and I found that I was the world's worst salesman. I was at the bottom of the list of a great big wholesale drug organization. I was terrible. I had believed and I tried to apply everything which had been told to me. I talked quality, to find that the druggist didn't have much



This open display basket proved to be a fruitful point of purchase effort for Dr. Miles Laboratories. Created and lithographed by Forbes Lithograph Co.

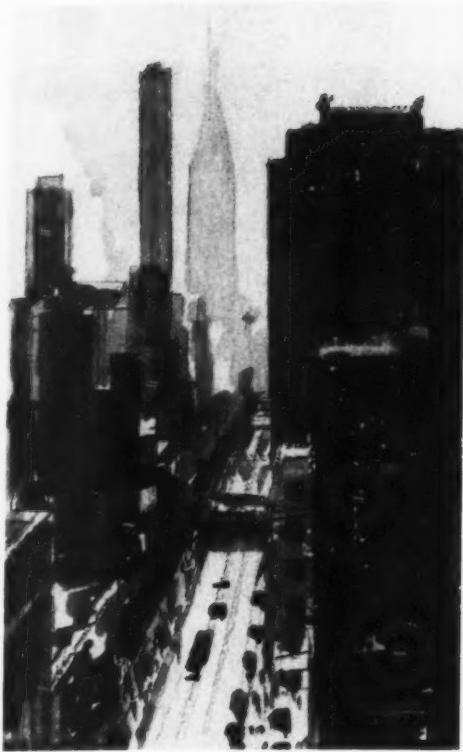
respect for quality. He knew perfectly well he could go into his back room and mix up a better antiseptic than Listerine, and he was frank to tell me so. There was no proprietary medicine for which he didn't have a substitute. I talked price and to my dismay and discouragement found somebody else had the same or similar merchandise which was being sold at a lower price.

I was a thoroughly discouraged young man until one day I was ordered out of a drug store on my first call. The druggist simply said, "Get out and stay out: I don't want to meet you, I don't want to do business with you and I will never do business with your house again."

I was discouraged and I said to the fellow, "My house is big enough and strong enough so we can get along without your business, but if I have to report back that you are not going to do any more business with us and that you have stopped your business when I walked into the store, I will get fired. I am just a young fellow trying to get along, so you tell me why and maybe I won't get fired."

Well, he didn't respond at once but eventually he came through and he said, "Well, all right, I am not going to buy from you but I will tell you why I am not going to buy

(Continued on page 46)



BLACKWOOD OFFSET

for faithful reproduction

Offers the lithographer and advertiser quality in halftone, line and color reproduction.

Its texture accentuates values and radiates an atmosphere of richness and quality.

BLACKWOOD OFFSET is easy running on the press. It prints a sharp, clear impression, does not pick up lint and saves on transfer plates and blankets.

SAMPLE BOOK SHOWING ALL WEIGHTS AND FANCY FINISHES AVAILABLE.
FURNISHED UPON REQUEST.

MARQUARDT & COMPANY
I N C O R P O R A T E D



Fine Papers

153-155 SPRING STREET

NEW YORK

THE PHOTO-LITHOGRAPHER

OFFSET INKS LITHO
DEEPTONE OFFSET BLACK

The jet black density of this ink plus its good working press properties will please you. Deep-tone Offset Black No. N-11505 prints sharp and clean and meets your demands for the maximum in black, and white contrast. A trial run will furnish you with convincing proof of its outstanding value and indicate why so many lithographers prefer it—particularly for their long run jobs.

SINCLAIR & CARROLL Co., INC.

Makers of Printing, Litho and Litho Offset Inks

591-3-5 Eleventh Ave. Tel. BRyant 9-3566
NEW YORK CITY

CHICAGO: 440 West Superior St. Tel. Superior 3481

LOS ANGELES, CAL.: 417 E. Pico St. Tel. Prospect 0475

NEW ORLEANS, LA.: 518 Natchez St. Tel. Main 4421

SAN FRANCISCO: 345 Battery St. Tel. Garfield 3750

OFFSET
PLATE
ENGRAVERS

A
Complete
PHOTO PLATE
MAKING PLANT
AT YOUR
SERVICE

M. A.
MINOTTI
INCORPORATED

129-135 LAFAYETTE STREET
NEW YORK, N. Y.

Telephone: CAnal 6-2990-1

WE OPERATE NO PRESSES

SPECIALISTS
IN PLATES
THAT PRINT

All Types of Press Plates
Color Corrected Negatives
Ready for the Machine
Originals for Hand Transferring
Hand Transferred Press Plates

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AUG

OFFSET PRINTING Past and Future

(Continued from page 24)

of cases no offset men are selling various concerns that should be taking advantage of this method for so large a percentage of both long and short runs. Location, indeed, is of maximum importance and a thorough survey should be made of this question before any decision is made for or against offset.

Like any other kind of business, a certain definite amount of capital is needed to branch out soundly into offset. This capital should be considered as a permanent investment for added profits. Some investment has to be made in equipment and sometimes extension of the plant, as well as in promotional work to establish the simple fact that a concern is engaged in the business.

Any printer considering the advisability of adding offset to his business should first of all be in sound financial shape as concerns his present business; should be a well established, profitable letterpress unit; and beyond that should have sufficient cash to make the expansion without weakening his basic business structure.

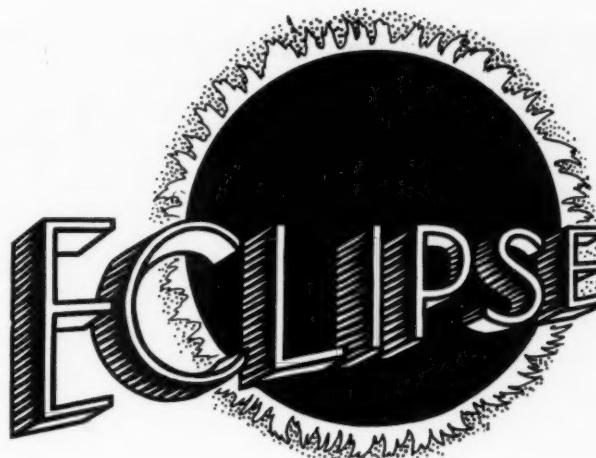
Then, as to ordinary personnel and production and sales management—it is not wise to think that an offset department will function itself. There must be enough manpower to give attention to the work. Unless the men who produce the work and those who sell it are versed in the problems that arise and can solve them easily and quickly, time and money will be lost. The success of the new venture will, as a result, be pushed into the future. If present management, production and outside forces are not thoroughly informed in the method to start with, they should lose no time in learning their new jobs. It is, indeed, the part of wisdom to put well grounded key men on the job at the start.

Generally speaking, a certain price has to be paid for greatness in any line of business or in any walk of life, and that applies to offset. It is well for any letterpress man to ask himself if he is willing to pay this higher price. It will be demanded in the way of multiplied duties, broader supervision, more diversified calculations and more comprehensive grasp of sales and sales promotion functions.

If the foregoing conditions seem to be favorable, and the printer is willing to grow personally with the expansion of the business that is inevitable, due to offset, then he is unwise not to go immediately into offset. Offset is well named, "the modern printing method," even though it is barely at the entrance to its greatest development and usefulness.

A LIBERAL EDUCATION

is in store for you if you attend the N.A.P.L. Convention.
Hotel Traymore, Atlantic City, N. J. September 18-19-20.



Deep-Set Black

No greater concentration of pigment can be found outside of Eclipse Deep-Set Black. The perfectly smooth, intense color insures uniform coverage of the entire image.

Why not send in a trial order?

**Gaetjens,
Berger &
Wirth Inc.**

60 COLUMBIA HEIGHTS • BROOKLYN, N. Y.
538 SO. CLARK ST. • CHICAGO, ILL.

POWER OF SUGGESTION IN SALES WORK

(Continued from page 20)

store. So he sets the stage by making the aisles narrower; by rumpling up the stock on the display tables; and by hanging drapes, signs and merchandise to conceal one aisle from the other. Women who attend tell friends: "My dear, what crowds! I was there so early, yet many were ahead of me."

Another example of the same law is this: The keeper of an old-time saloon in the wide open spaces, located at an arid spot on the edge of the desert, wets down the ground in front of his premises to suggest to all who pass, coolness, and to pause for liquid refreshment.

Suggestion is present in every sales interview, irrespective whether the salesman realizes this or not. Indeed, many routine procedures the salesman has fallen into, individual mannerisms, suggest one thing or another. What is of greater importance is that often the suggestion is a harmful one. This is evidenced in the following example:

On a hot summer day, a photo-offset salesman decided to leave his portfolio of samples behind. He got away with it when he called on his regular customers whom he had listed for the day; but when he visited a new prospect he ran into difficulties. He was able to secure an interview. He introduced himself and his house and launched into an effective story of how strong the house was on quality work, delivery as promised, competitive prices, etc. When asked if he had samples of the work done to show, in order to strengthen his sales talk, he stated: "Mr. Blank, what I could show you simply is the work we have done for others; it is what we can do for you is what counts, and I should like to have an opportunity of proving my claims."

The salesman thought he was impressing the prospect, suggesting that the greatest care and supervision would be given any order received. What was actually suggested to the customer by this evasion was that here was a fellow who probably had no samples to show and who was bluffing. It would have been better for the salesman to admit he was without samples, offer to bring them around the next day.

Adverse suggestions are given when a salesman shows he is too anxious to get the order (and his commission on it). The wrong speech, the wrong gestures, all betray the salesman. He can do a better job by deliberately employing the art of suggestion to his advantage.

Should the salesman desire to become proficient in this his best bet is to work out the proper tactics to pursue beforehand, and not depend upon his wits to serve him during any interview. He must be sure that the reaction on the part of the person interviewed is right. He must rehearse until perfect, and the effect natural and easy.

Years ago I wanted to work out a cold turkey canvass for demonstrators of a gelatine duplicating device. Typewritten copy made through a hektograph ribbon was placed in contact with a moist gelatine surface, on

to which a negative was transferred. From this negative some fifty copies could be secured by placing blank copy sheets atop of it and running a composition roller over the sheet.

My intention was to suggest to somebody of authority in any office the idea that here was something he could not afford to miss. I built up an approach that certainly suggested that idea, but it was based upon a trick which did not work. My thought was that no matter how I secured the attention of the prospect, it was all right; and from that point on the salesman could go ahead.

I typewrote some lines on little slips of paper, about check size, which I tucked into a wallet like that used by bank messengers. The demonstration machine was a light aluminum one, which folded into a compact carrying case.

Thus equipped, I set forth. In practically every case, I was successful not only in securing the attention I craved, but was able to follow through with a demonstration. But not a single sale resulted. Looking back, I must laugh at how this brilliant plan caused people to react.

In I would boldly walk into a place of business. Right in the center of the room I would pause, deposit my case on the floor. Then, as dignified as I could look, I'd slowly pull the leather wallet out of my pocket and thumb through its contents.

An Unusual Approach Clicks

The manager or the head would walk towards me apprehensively. I knew what he thought. Here was a check bouncing back or perhaps a promissory note or draft to pay, or the Lord knows what.

Out would come a slip of paper under the man's eyes. "This looks like ordinary typewriting, doesn't it?" were my first words, in question form. Not once did my men commit themselves. They did not know what it was about. They never answered. So I followed through in this wise:

"But it isn't. This slip contains lines typed on an ordinary typewriter, yet has the magical quality of multiplying itself."

With that I would unlimber my demonstrating outfit, and proceed to show how it was done. But I could not close. The unusual approach put them in a kind of trance from which I was unable to awaken them. They seemed truly hypnotized. So, of course, I dropped the scheme like a hot potato.

After that I worked out a simpler idea that did work. The approach called for a happy-go-lucky, devil-may-care salutation which went something like this:

"Hello, mister! Want to see something that will do more in one hour than your stenographer can accomplish all day?"

Surprising, but the come-back was about the same. "Sure! let's see it! If it's as good as you say, we'll fire the stenographer." I began to expect that retort, especially if the stenographer was within hearing. Invited to demonstrate, the percentage of sales secured was worth while—one sale to between four and five of such demonstrations.

THE PHOTO-LITHOGRAPHER

"WE KNOW"

By long years of experience how to properly grain and regrain your zinc, aluminum and glass. We guarantee every plate which leaves our plant.

All sizes in stock for immediate delivery.

We specialize in regaining multilith plates.

Western Litho Plate & Supply Co.

1019 Soulard Street

St. Louis, Missouri

Chicago Plant and Office:

Illinois Litho Plate Graining Co.

913-921 West Van Buren Avenue

James S. Kiper Building
Chicago, Illinois

ZEISS

Optical Instruments

For Process Work



ZEISS

Lenses, Stops

Prisms, Mirrors

Magnifiers

Color Filters

Revolving Collars

Focusing Microscopes

Write for Information

CARL ZEISS, Inc.

485 Fifth Avenue, New York
728 South Hill St., Los Angeles

WE ORIGINATE OTHERS IMITATE

HEADQUARTERS

for

Strictly Pure and Always Uniform

BURNT LITHOGRAPHIC VARNISHES

BURNT PLATE OILS, DRYERS, Etc.

Also a Full Line of Special Varnishes For All Purposes

White Metal Finishing Varnishes

for Printers and Decorators

of

SHEET METAL

C. W. H. CARTER

100 Varick Street

O. G. Carter, Sr., President

ESTABLISHED 1865

Chicago Sales Agent—Edward J. Lewis, 9 South Clinton St., Chicago, Ill.

New York, N. Y.

CLASSIFIED ADVERTISING

Rates for this section, 25 cents per line; minimum \$1.50. Count eight words to the line, address to be counted. Remittance must accompany order. Box number addresses are confidential and cannot be revealed. Unless otherwise stated address replies to The Photo-Lithographer, 1776 Broadway, New York, N. Y.

FOR SALE

PLATE WHIRLER—Size, 45½ x 54; directoplate camera size 20 x 24 circular screen; one directoplate proving press. All can be seen in use. National Offset Supply Co., St. Louis, Mo.

HARRIS PRESS—1 two-color Harris Offset Press, GT—41 x 54"—8 years old. \$13,500.00 cash. Box 890. THE PHOTO-LITHOGRAPHER.

PLATE MAKING EQUIPMENT—Equipment of Wm. E. Rudge Co., in whole or in part, including cameras, screens, lenses, step and repeat machine, vacuum printing frame, whirlers, and any part of the plate making equipment. Miles Machinery Co., 18 East 16th St., New York, N. Y.

PROCESS CAMERA—One 40x40 process camera with iron stand and 36 in., 120 line circular screen, at great bargain. Miles Machinery Co., 18 East 16th St., New York, N. Y.

WANTED TO BUY

CAMERA—Lithographer is in market for camera, 24 inches or over, together with all accessories. Address Box, 856, THE PHOTO-LITHOGRAPHER.

ROTAPRINT—Want 11x17 Long Print Rotaprint with suction feed. Address Box 702, THE PHOTO-LITHOGRAPHER.

SITUATIONS WANTED

ESTIMATOR-PURCHASING AGENT—Alert young man who has served well known lithographers as purchasing agent and estimator, seeks connection with a future. Also experienced as contact man and copy writer. Familiar with every phase of direct mail and production. Address Box 810, THE PHOTO-LITHOGRAPHER.

CAMERA OR PLATE DEPARTMENT—Compositor of long experience desires opportunity to prove himself in photo-lithographic plant. General acquaintance with photography; developing films; copying; use of filters. Wages open; opportunity important. Address Box 811, THE PHOTO-LITHOGRAPHER.

HELP WANTED

SUPERINTENDENT—Man of more than average ability as superintendent of six press plant doing photo offset and color lithography using single and two color presses. Successful applicant must have a practical working knowledge of offset presses, must be able to handle with judgment and dispatch the many details so that production schedules can be maintained; must know progress of each job in plant so as to talk with customers; must command the respect of employees to efficiently maintain maximum production. This is a hard job, but a real opportunity for the right man. Address Box 726, THE PHOTO-LITHOGRAPHER.

FOREMAN—Good steady position open for working foreman in planographing and offset plate-making department. Plant located in Boston. Give full details, experience, references. Address Box 703, THE PHOTO-LITHOGRAPHER.

Something of Interest to All Photo-Lithographers!

INCREASE your knowledge of Photo Lithography by attending the Convention of the Photo Lithographers at Atlantic City, N. J. Hotel Traymore, September 18 - 20, 1936.

INCREASE your profits by using MILES Machinery:

Cameras
Vacuum Frames
Layout Tables
Whirlers

and every other plate-making need.

MILES MACHINERY COMPANY

18 EAST 16TH STREET
New York, N. Y.

Telephone:
Spring 7-4756

AUGUST

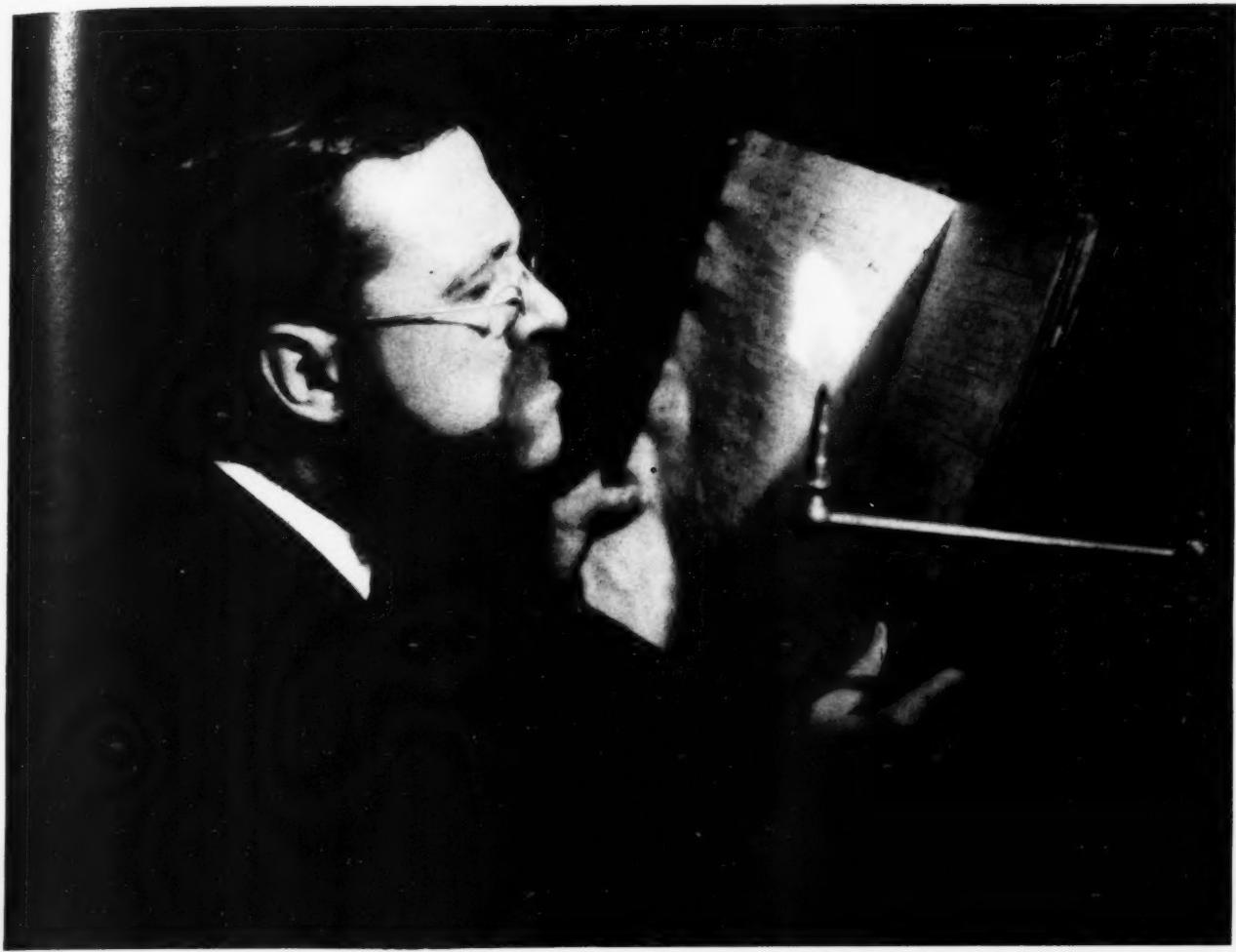


Photo by Laznick for American Druggist

Are you still using Paper of the gas-light era?

There have been many improvements of importance to business in the past 50 years—but none of greater value than those in the graphic arts. Compare your own reproductions of yesterday with what you can get today, using Cantine's Litho Coated Papers of *blue-diamond whiteness and quality!*



Write for specimens, or ask your distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information"—showing coated papers for all requirements. THE MARTIN CANTINE CO., Saugerties, N. Y. Specialists in Coated Papers since 1888.

COATED PAPERS

Cantine's

This Insert Produced by Photo-Lithography on CANTINE'S LITHOGLOSS—25 x 38—80 lb.

Cantine's COATED PAPERS

For Lithography and Photo Offset

LITHOGLOSS C. 1 S. Can be varnished with no perceptible change of shade.
ZENA C. 1 S. Excellent finish at medium cost.
CATSKILL C. 1 S. Quality at lowest cost.

DISTRIBUTED BY

Albany, N. Y. . . . Hudson Valley Paper Co.
W. H. Smith Paper Corp.
Allentown, Pa. . . Lehigh Valley Paper House
Baltimore, Md. . . . O. F. H. Warner & Co.
Boston, Mass. Century Paper Co.
Cook-Vivian Co., Inc.
Knight, Allen and Clark, Inc.
Bridgeport, Conn. . . . Lott Merlin, Inc.
Bronx, N. Y. . . Reinhold Card & Paper Co.
Buffalo, N. Y. . . . Holland Paper Co.
R. H. Thompson Co.
Chicago, Ill. The Blunden-Lyon Co.
Cincinnati, O. . Merchants Paper Company
Cleveland, O. . . . Cleveland Paper Co.
Erie, Pa. Durico Paper Company
Fort Wayne, Ind. . John Wilding Paper Co.
Hagerstown, Md. . . . Antietam Paper Co.
Harrisburg, Pa. . . . Donaldson Paper Co.
Hartford, Conn., Whitney Anderson Paper Co.
Holyoke, Mass. Judd Paper Co.
Houston, Texas . . . L. S. Bosworth Co.
Indianapolis, Ind. . Century Paper Co., Inc.
Jacksonville, Florida, Knight Bros. Paper Co.
Los Angeles, Calif. . . Carpenter Paper Co.
Lynchburg, Va. . . . Thornton-Dirom Co.
Newark, N. J. . . . The Lewmar Paper Co.
The Paper House of New Jersey
New Haven, Conn. . . . Lott Merlin, Inc.
Whitney-Anderson Paper Co.

New York City, N. Y., Baldwin Paper Co., Inc.
Beekman Paper & Card Co., Inc.
Bulkley, Dunton & Co.
Forest Paper Co., Inc.
Majestic Paper Corp.
Marquardt & Co., Inc.
Miller & Wright Paper Co.
Milton Paper Co.
A. W. Pohlman Paper Co., Inc.
Vernon Brothers & Co.
Walker, Goulard-Plehn Co.
Willmann Paper Co., Inc.
Philadelphia, Pa.,
Wilcox, Walter-Furlong Paper Co.
Pittsburgh, Pa., General Paper & Cordage Co.
Portland, Ore. Carter, Rice & Co.
Providence, R. I. . . . R. L. Greene Paper Co.
Richmond, Va. Richmond Paper Co.
Rochester, N. Y. Judd Paper Co.
R. M. Myers & Co.
San Francisco, Calif. . . Carter, Rice & Co.
Scranton, Pa. Megargee Brothers
Seattle, Wash. Carter, Rice & Co.
Springfield, Mass.,
Whitney-Anderson Paper Co.
Syracuse, N. Y. . . . J. & F. B. Garrett Co.
Tacoma, Wash. . . . Standard Paper Co.
Troy, N. Y. Troy Paper Co.
Washington, D. C. Gauss Paper Co.
Worcester, Mass., Chas. A. Esty Paper Co.
York, Pa. Andrews Paper House

THE MARTIN CANTINE COMPANY, SAUGERTIES, N. Y.

Specialists in Coated Papers Since 1888

New York Office: 41 PARK ROW—BARCLAY 7-3662

Advertising Fundamentals

(Continued from page 28)

advertisements so fashioned to impress and create goodwill. A manufacturer's advertisement may either urge the reader to send for a booklet, or further particulars—or try outright for an order. The little advertisement reproduced in the early part of this article urges the reader to write for details. Do you know why?

I have already informed you that display space is costly, especially so in the well established national mediums with enormous circulation. To tell the complete story of the duplicator would take too much space, be too expensive. This is more economically done by means of a booklet or other follow-up material. By follow-up material, I mean letters, folders, other matter mailed at intervals until the inquirer purchases or is dropped as a prospect. Sometimes the salesman follows up the inquiry or lead in person. This may be a salesman of a nearby distributor or dealer to whom it is forwarded, or the salesman of the manufacturer.

Here is an interesting observation regarding follow-up which concerns the photo-offset house and its salesmen. No advertisement in magazine or other publication, no radio program, etc., can possibly be followed up except by another advertisement in a subsequent issue or by

another future period of time on the air. They must call direct-mail of other things in order to do so.

It therefore will be of material assistance to the photo-offset house and its salesmen to list all the possible ways their method of reproduction can be utilized in advertising and in follow-up.

Harry Grandt Now in New York for Roberts & Porter

Announcement was made recently of the transfer of Harry H. Grandt, for seven years with Roberts & Porter in the Chicago territory, to the concern's New York office, where he is now in charge as manager. He is well known in the lithographic supply business.

Ideal Roller & Mfg. Co. Opens 15th Sales Office

A new branch sales office has been opened by Ideal Roller & Mfg. Company at 239 Fourth Ave., Pittsburgh, under the management of Arthur F. Linville, who was formerly Ideal manager in Detroit.

The office will serve Western New York, Pennsylvania and West Virginia.



3 Star Products TO HELP YOU DO BETTER OFFSET PRINTING

Send today for literature describing LITHO-REDUCOL, COMBINATION PASTE DRYER, and PASTE DRYER C-56, three remarkably efficient ink regulators that solve all the vexatious ink problems of Offset Printers, regardless of climate, weather, or kind of stock . . . Made especially for Offset, these new products work like magic to speed up production and improve appearance of any job. Add life, depth and sparkle to plain black or colors, stop offsetting, crystallizing, leaching and glazing. Harmless to rubber. Sold on positive guarantee of no charge if not satisfied. Mail request for literature now.

INDIANA CHEMICAL & MFG. COMPANY
NEW YORK • INDIANAPOLIS • CHICAGO

EVERY USER A BOOSTER!

EGGSACT

Processed
**EGG ALBUMEN
CONCENTRATE**
for the
PHOTO-LITHOGRAPHER
EGGSACT

is a scientific product specially prepared for use as a sensitizer base in photolithography, on both zinc and aluminum plates.

The processing method employed removes all impurities and insoluble matter from the egg albumen and not only retains and preserves the film and adhesive properties, but actually improves them.

CONCENTRATE

"EGGSACT" specific gravity 1.094, Baume, 13.50, pH value 8.60.

SOLUBILITY

"EGGSACT" is completely soluble in water in any and all proportions, and produces a sparkling, clear sensitizer.

CONVENIENT

"EGGSACT" is very convenient and easy to handle, because it is always ready for use. No waiting for albumen to dissolve, no straining or filtering necessary.

STORAGE

"EGGSACT" requires no special storage because it remains constant indefinitely at normal room temperature.

Your plate maker has many problems.

Help him with an "EGGSACT" start.

"EGGSACT" is always uniform and free from variations, such as exist in dehydrated egg albumen.

SO CLEAR IT SPARKLES

ODORLESS

ASK YOUR SUPPLY HOUSE ABOUT IT

MANUFACTURED BY

THOR HOLLAND
7048 JONES AVE., N. W. SEATTLE, WASH.

In the West: THE CALIFORNIA INK CO; Inc.

SPEAK . . .

"Your Customer's Language!"

There is no more certain way of getting close to the buyer of lithography than to evince a definite knowledge of the problems that confront him daily. Indeed, a salesman's ability to "talk the customer's language" is an Open Sesame to sales.

Important buyers of lithography are today following with unequalled interest the

GRAPHIC ARTS BUYER

the new "forum" that helps them analyze their problems, describes new production techniques, suggests helpful hints for better advertising.

Typical features of the current issue:

"Why New Type Faces"

"Lithographed Calendars"

"More Advertising Maps"

"The Psychology of Paper"

and a dozen other meaty, practical topics.

- Assure yourself of your prospects' attention by subscribing to the only specialized production magazine published.

Use the subscription blank below.

GRAPHIC ARTS BUYER
1776 Broadway, New York, N. Y.

Enter my subscription to the GRAPHIC ARTS BUYER for one year (twelve issues). (I enclose) \$3.00.
(Bill me for)

Name _____ Concern _____

Address _____

City _____ State _____

Souvenir Code Book Issued by Western Union

Landlubbers who go down to the sea in cruise ships, freighters or palatial liners, who have been perplexed by the mystery of "ship's time," which is expressed in "bells," who have been intrigued by the salty lingo of the sea, will find a wealth of nautical information in the newest edition of one of the most famous travel books which has just come off the presses.

It is the familiar code book published by Western Union and is available on request to all who travel by sea. This eighty-eight page photo-lithographed souvenir travel book includes, beside a dictionary of nautical terms, a map of the world, a chart explaining the sleeve stripes of ship's officers, a time chart of the world, and an abstract of the log which permits passengers to keep a record in latitude and longitude and other interesting data of their trip.

A history of codes and the romantic story of the Atlantic cables are other features of this book which includes a comprehensive cable code replete with innumerable lively illustrations.

David B. Hills, Inc., New York advertising firm, cooperated with Western Union in the production of the book. A typical page is reproduced above.

MAKE A NOTE ON YOUR CALENDAR PAD NOW. SEPT 18-20, THE BIG DAYS FOR PHOTO-LITHOGRAPHERS ATTEND THE ATLANTIC CITY CONVENTION.

AFTER INTENSIVE EXPERIMENTS

Superior Announces

SUPERIOR LITHO OFFSET SILVER

ready for instant use. No caking, greasing or tinting — highly lustrous — and really economical because it goes further at half the cost of dusting.

"ALL THAT THE NAME IMPLIES"

SUPERIOR

PRINTING INK

PRINTING & LITHO INKS

295-309 LAFAYETTE STREET

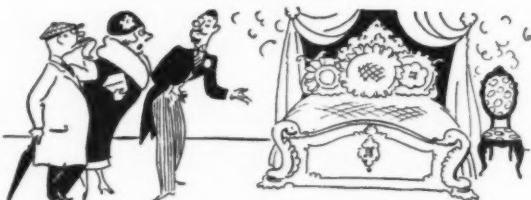


COMPANY, INC.

METALLIC INKS & VARNISHES

NEW YORK . . . CANAL 6-3308

IT'S ALWAYS THE BEST* IN THE HOUSE



**(Maybe Napoleon slept in it once.)*

if you CABLE ahead for—

RESERVATIONS

LOJOB Have reserved stateroom on sailing

LOJUG Reserve double room (at).

Here is one of the amusing illustrations in the Western Union Code Book. Below the cartoon are listed various code designations.

THE PHOTO-LITHOGRAPHER

For Best Results
ECONOMY AND SIMPLE OPERATION
USE
CONTRASTO



PROCESS FILMS

SHARPNESS AND DENSITY

NEGATIVE PAPERS

PURE WHITE AND CLARITY

STRIP FILMS

QUALITY OF WET PLATES

Write for Information to

POLYGRAPHIC CO. of AMERICA Inc.
Film Division 310 E. 45th St., New York, N. Y. 14 E. Jackson Blvd., Chicago, Ill.

Incorporated 1916

THE PIONEER PLATE GRAINERS IN AMERICA
Reliability Backed by a Desire to Please

IMPORTANT ANNOUNCEMENT

TO MULTILITH OWNERS

We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

===== ALL OUR PLATES ARE MARBLE GRAINED =====
WHEN WE SAY MARBLE GRAINED WE MEAN JUST THAT

They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits. Address your inquiries to

MULTILITH DEP'T, 45 ROSE ST., NEW YORK CITY
IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR - THAT'S US.

PHONES
BEEKMAN
3-4531-4542

Reliable Lithographic Plate Co., Inc.
17-27 Vanderwater St. & 45 Rose St., New York City

LITHOGRAPHY in the Drug Field

(Continued from page 34)

from you. Your predecessor, damn him! went and sold some Webster's lice powder to my competitor.

Webster's lice powder was something we were supposed to sell to only the one druggist in the town.

I said, "Mr. Larson, that is interesting. Now I know why I can't sell you and I am sorry my predecessor, Mr. Hoyt, who has gone to his reward, did such a thing, but will you please tell me the name of your competitor. I didn't know there was another druggist in town."

He said, "He isn't here, he is over in the next town."

"But that is twelve miles away."

And he said, "That's it."

And then I learned what druggists were thinking about 95 per cent of the time, namely, they were thinking in terms of their competitors, and making purchases on the basis of either gaining an advantage over a competitor or keeping a competitor from gaining an advantage over them. And gentlemen, they use lithography on precisely the same basis. Time after time I have seen druggists put in lithography of manufacturers whom they were supposed to thoroughly hate and despise, only because the lithography was so superb, so

original, or so glorious in one way or another that they would lose a competitive advantage if they didn't put it in.

For example, I have attended drug conventions in many states in the Union and on many occasions I have seen in meetings this size or larger an agitation aimed at manufacturers who offered two products for the price of one—for example a safety razor free with a tube of shaving cream—and I have seen wild-eyed druggists get up and denounce such manufacturers, and then I have seen Palmolive and Gillette bring out a combination deal and I have seen those same druggists each and every one return to their stores and fill their windows and counters with that combination offer.

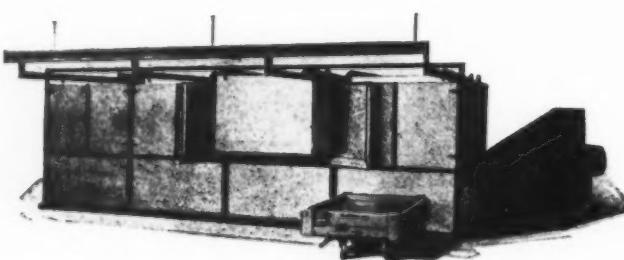
Why? To keep a competitor from gaining an advantage, or in the hope that they would gain an advantage over a competitor.

We mentioned Kotex before. The druggists were just as reluctant to put in the first Kotex window displays and counter displays as the women were to go into a drug store and ask for the product, but it was demonstrated to them that other druggists were doing it. It was demonstrated to them that if they were the first in the community to show Kotex in window and counter displays, they would have an advantage. It was demonstrated to them that if they were the last they were giving advantage to a competitor.

There is one little example of that that I enjoyed very much. This last fall a certain lithographer walked into a

(Continued on page 48)

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Capacity 60,000 sheets per 8 hours

SOUTHWORTH also manufactures Humidifiers, Universal Paper Joggers, Holdfast Hangers, Punching, Round Cornering and Perforating Machinery of all kinds. Special Machines are built to individual order.

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The Drug Field

(Continued from page 46)

certain prominent laxative manufacturer's office and sold him 10,000 counter displays. This manufacturer has a very superior product but it retails at \$1.25 in a market which is largely made up of 10, 15, 25 and 35 cent sellers. This manufacturer was embarking upon a large consumer advertising campaign—large for him, he spent \$100,000 between September 15 and January 1. His distribution as of that time consisted principally and primarily of 1/12th dozen lots and 1/6th dozen lots in the drug stores in the country. Many of the drug stores had known of the product. It is Saraka.

The manufacturer was persuaded to embark upon a rather sizeable trade paper advertising campaign. Most of the leading drug trade publications were included. We were privileged to carry a series of double page spreads and full pages, and in the first of the double page spreads the product was shown and the display was shown.

It was said in the days of the early negotiations, "We have never had a deal before. Shall we call this the No. 1 Deal, or shall we call it the Saraka Deal, or what shall we call it?"

We said, "Wait a minute. Let's see, what shall we call it?" And our suggestion was that we call it the No. 60,000 Deal and put it in the headline and in the first line of copy and say, "We are calling this the 60,000 Deal because 60,000 druggists will buy it."

They didn't, but 45,000 did—without a salesman being used. That concern neither then nor since employed a salesman to call on the wholesale or retail drug trade, but there is an example of a manufacturer getting a message over to the trade of the advantage to the individual druggist of buying and displaying that product. Trade paper advertising was permitted to do a share of the job and the lithographer's orders turned out to be 45,000 display units instead of 10,000.

When I tell you that 50 per cent of our business at Drug Topics, and by the same token 50 per cent I believe of the business of other drug trade publications, at the present moment consists of advertising which is advertising to the trade, lithography and lithographic helps in one form or another, you can perhaps appreciate our selfish interest in you and your work and your products. Obviously in our organization and other organizations among trade publishers our men are going out and boosting lithography. It is good business for us to do so because it increases space sales and also it makes our advertiser's investment with us more useful and more valuable and the repeat orders come more quickly.

I would like to close with a suggested slogan, which you might be able to use in its present form, or which you no doubt can improve upon but which conveys the idea. It is a slogan which I believe the great majority of manufacturers of the drug trade will understand and appreciate at once and perhaps will assist in converting those still to be converted, like our friend who wanted no publicity for his 5,000 window displays. It is this: Use lithography and close those sales with your now half-sold customers.

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LITHOGRAPHIC ABSTRACTS

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Information concerning the books or periodicals abstracted may be obtained directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

Photography and Color Correction

Colored Prints, Etc., L. O. van Straaten. U. S. Patent No. 2,007,316 (July 9, 1935). For producing cliches for multicolor prints, colored prints on transparent material, lantern slides, etc., a plurality of photographic negatives of an object are produced with a scale of primary colors by employing a plurality of different color filters by which a scale of primary colors is reproduced at the same time as the subject of the picture; a negative red plate is corrected after obtainment with a green filter by chromating a negative blue plate, shading it off by means of a diapositive obtained from a negative yellow plate and after correctly shading off making a diapositive from the blue plate; the last mentioned diapositive is used for shading off a negative red plate, and a completely corrected diapositive red plate is made from the negative red plate. (*Chemical Abstracts* 29, 5761-2, [1935]).

Photo-Mechanical Printing-Surfaces. J. Heidenhain. British Patent No. 442,473 (1936). Originals for producing photo-mechanical printing plates without the use of screens are prepared by applying a layer of heavy metal sulphide, e.g., lead sulphide, to a grained transparent support, e.g., a glass, celluloid or other transparent plate, applying a drawing to this by means of a material which is unattacked by a solvent for the sulphide layer, and dissolving out the unprotected parts of the layer. The drawing may be applied by means of grease chalks or by applying a light sensitive layer, e.g., of asphalt, exposing under the drawing and removing the unaffected parts, for example, with turpentine. The process of Specification 183,817, (Class 98 [ii]), may also be used. Specification 327,068, (Class 98 [ii]), also is referred to.

Photo-Mechanical Printing-Surfaces. V. F. Feeny. British Patent No. 443,321 (1936). From an original negative or one of a set of color-record negatives, a positive is printed and all areas other than white are blocked out. From this a negative is made in which the white areas are opaque and all other areas transparent, and this is superimposed on the original negative or each negative of the set of color-record negatives, and the

THE PHOTO-LITHOGRAPHER

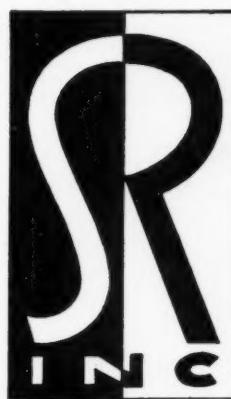
combination being used to print a positive having transparent white areas and from which the printing surface is produced. A half-tone screen may be used when printing from the combined negatives or a half-tone negative may be made from the final positive.

Process for the Preparation of Copy Layouts. Wilhelm Daschner. German Patent No. 620,801 (Oct. 3, 1935). Process for the preparation of copy layouts for offset and offset deep printing by photographs of halftone photo-engravings colored in the depressions with magnesia, characterized in that the printing surface of the photo-engraving, free of magnesia, is rolled up with contrasting ink.

Device for Investigating and Determining Color Tone Values and Printing Element Size. A. Galetzka and A. Michalski. German Patent No. 622,102 (Oct. 31, 1935). Device for investigating and determining color tone values and printing element size for the retouching of screen negatives or positives by comparison of colored originals for reproduction with a color chart which shows simultaneously the correct screen dot size required for printing, characterized in that the superimposed, differently colored, graduated transparencies, with gradations adjusted to correspond with printing elements, are arranged in a printing frame with movable viewing panels.

Laboratory Methods of Reproduction Technologists. J. Daimer. *Reproduktion*, 6: 185-90, November, 1935. Instructions are given for the preparation and maintenance of silver baths for wet-plate work. Argentometers (hydrometers) should only be used for testing the strength of fresh solutions. Used baths should be analyzed for silver nitrate content by titration with potassium rhodanate, using ferric ammonium alum as indicator, or with potassium iodide and starch. The treatment of all waste with a view to silver recovery is discussed. Waste includes silver bath residues, unrecoverable baths, used developer, used fixing bath, first wash water, blotters, scraps of sensitized collodion, and old negatives. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 22, p. 119 [1936]).

Taking Photographs in Natural Colors. F. Fiala. *Reproduktion*, 6: 203-13, December, 1935. Many photographers are unaware that making a color plate is now no more difficult than making a black-and-white negative. The author describes screen plates, additive and subtractive color mixture, absorption and transmission, and pigments, and gives a table of light filters for screen plates and films, and exposure tables. Instructions are included for screen-plate photography in artificial light with incandescent, flash light, and arc light illumination, photomicrography, and stereoscopic photography. Processing is given in full, with common shortcomings and their correction. Diagrams in color are included. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 22, p. 120 [1936]). (Continued on next page)



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Duplicate Negatives by Direct Reversal. P. C. Smethurst. *British Journal of Photography* 83, No. 3968, May 22, 1936, pp. 327-8. Duplicate negatives made by direct reversal, as compared with the usual method, offer the advantage of a somewhat finer grain, dispense with the need for an intermediate positive, and make possible enlarging or reducing by means of the ordinary enlarger. The time required for the process is not more than twenty minutes, and the contrast is determined by the choice of material rather than by personal skill. The procedure is described.

Change of Size in Paper and Holding Size in the Reproduction of Plans. F. Lösche. *Reproduktion*, 6: 171-4, October, 1935. Photographic paper used for line negatives shrinks. Decreases in size, in two directions, are given for two different types of paper and for film, as measured over a period of 28 days. Distortion is directly related to atmospheric humidity but has little connection with temperature. If relative humidity is measured, proper allowance can be made, when photographing, by focusing to dimensions increased by a factor equivalent to the expected shrinkage. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 22, pp. 118-9 [1936]).

Planographic Printing Surfaces and Plate Preparation

Handbuch Der Modernen Reproduktionstechnik. Band III. Photolithographie und Offsetreproduktion. (Book). Adolf Köpf, with appendix by H. Eggen. Published by Klinsch & Co., Frankfurt a.M., Germany; 1935, Revised Edition; 122 pages; RM 4. (Printed in German.) This book covers the various processes of photolithography and offset printing, and gives brief accounts of some of the proprietary processes used in Germany. It is well illustrated and contains a number of color plates. The appendix contains a brief description of various types of offset presses.

Equipment and Materials

Transfer Method and Means. B. L. Sites. U. S. Patent No. 2,036,835 (April 7, 1936). In a printing press, the combination of co-operating form and blanket cylinders having relatively hard and soft operating surfaces whereby a printing impression is conveyed from one to the other, each of said cylinders having engaging bearers, said blanket cylinder having its impression receiving surface below its bearers and the form cylinder having its active surface above its bearers whereby said surfaces at the printing-zone travel at the same speed to transfer a true image undistorted.

Lithographic Transfer Paper. Richard Naumann Umdruckpapierfabrik in Dresden. German Patent No. 621,059 (Oct. 10, 1935). Lithographic transfer paper characterized in that it is provided with markings showing the direction of pulling, which are visible in segments of any size.

THE PHOTO-LITHOGRAPHER

Paper and Ink

Decalcomania Paper. John MacLaurin. U. S. Patent No. 2,007,404 (July 9, 1935). A backing sheet of water-absorbent paper carries on one face a coating adapted to take decalcomania printing, this coated surface being smooth, and the opposite side of the paper carries a multiplicity of small lumps of water absorbent material such as a chalk mixture adhesively bonded to the surface and serving to hold the inked surface of the superposed sheet away from the main body of the backing sheet. (*Chemical Abstracts* 29:5956 [1935]).

Decalcomania Paper. Henry Atwater. U. S. Patent No. 2,007,630 (July 9, 1935). A backing sheet of water-absorbent paper carries a coating on one face adapted to take decalcomania printing, which is bonded to the sheet by a water-soluble adhesive such as a starch-dextrin mixture and the opposite face carries raised elements such as a multiplicity of embossed portions distributed over the surface and serving to hold the inked surface of a superposed sheet away from the main body of the backing sheet. (*Chemical Abstracts* 29:5956 [1935]).

Lithography on Coated Paper. R. F. Reed. *Paper Trade Journal* 102, No. 22, May 28, 1936, pp. 281-3 TS. The use of coated papers in offset lithography has increased during recent years because improvements in lithographic printing plates and inks have made possible improved printing in a minimum of colors, for which coated papers are particularly suitable. Certain characteristic difficulties are encountered in lithographing on coated papers. These are: (1) picking and peeling of the coated surface, (2) setting-off of the printed impression, (3) curling of coated-one-side papers, and related register difficulties, and (4) the tendency of some coated papers to cause scumming of the plates and "wearing away" of the work. While there have been definite improvements in coated papers, there still remains certain research work to be done toward elimination of these difficulties.

Recent Developments in the Technology of Lithographic Papers. R. F. Reed. *Paper Trade Journal*

102, No. 23, June 4, 1936, pp. 293-5 TS. A summary is given of the results of research on lithographic papers at the Bureau of Standards, explaining misregister in offset lithography in terms of changes in moisture content of paper. It is shown that the conventional method of paper conditioning is inadequate even where a uniform atmospheric condition is maintained, and that the best results are obtained with paper having a moisture content slightly above equilibrium.

Monastral Fast Blue BS: New Blue Pigment. Synthetic and Applied Finishes, 6:219, 235, December, 1935; *Journal of the Society of Dyers and Colourists*, 52: 22-3, January, 1936. A new blue pigment, Monastral Fast Blue BS, is announced, which is of the phthalocyanine class, the molecule being represented by a copper atom surrounded by four iso-indole nuclei, forming a 16-numbered ring of alternate carbon and nitrogen atoms. The dye is fast to light, acids, and alkalies, and is insoluble in alcohol or cellulose acetate solvents. It is recommended for use in three-color printing in preference to the standard blue-green now used, since its reflection band is broader on each side. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 22, pp. 126-7 [1936]).

Hundreds of alert lithographers have already made reservations for the NAPL convention. How about you? The place—Atlantic City. Date—Sept. 18-20.

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New Typewriter Aligning Is Being Developed

Alignment of typewriter print on both the left and right sides of the column is said to be possible by use of a device perfected by the Leland Stanford University Press. Sergei M. Toman, a student at the university, is the inventor. The attachment, which fastens on any standard or large typewriter, is said to align within seven units for any column width from $2\frac{1}{2}$ to 10 inches. The spacing principle of the device operates throughout the entire line, rather than merely between words. Will A. Friend, manager of the Stanford Press, reports that the machine will be of value in offset reproduction where both illustration and copy can be photographed together without the intermediary of metal composition.

Inquiry for further details has brought the following response from Stanford University Press:

"The device is not yet on the market. We are negotiating with the typewriter companies for manufacturing and sales rights, and it may be several months before contracts are closed and arrangements completed.

"Some of the publicity got out of control and we do regret having the impression created that the device was ready for general use. We have equipped our own six photo offset typewriters for production of certain work to which we want to add this extra touch of quality. This circular letter is a fair specimen of the kind of work our machines now produce. The master copy was typed in Royal Medium Roman, which was reduced fifteen per cent when photographed for the offset plate.

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*Pitman Co., Harold M., 26 Cornelison Ave., Jersey City, N. J.

*Zeiss, Carl, Inc., 485 Fifth Ave., New York, N. Y.

LINE-UP AND REGISTER MACHINES, SYSTEMS AND TABLES

Craftsmen Line-Up Table Corp., 49 River St., Waltham, Mass.

Hamilton Mfg. Co., Inc., 1315 18th St., Two Rivers, Wis.

Hoerth & Co., A. J., 608 S. Dearborn St., Chicago, Ill.

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. & Scranton, Pa.

LITHO DEVELOPING INK

*Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,—1076 W. Division St., Chicago, Ill.

MACHINISTS

*Gegenheimer, Inc., Wm., 78 Roebling St., Brooklyn, N. Y.

*Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.

*Rathbun & Bird Co., Inc., 85 Grand St., New York, N. Y.

MAGNIFYING AND REDUCING GLASSES

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y.

Glogau & Co., 1660 Rand McNally Bldg., Chicago, Ill.

*Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

*Repro-Art Machinery Co., Wayne Ave. & Berkeley St., Phila., Pa.

*Zeiss, Inc., Carl, 485 Fifth Ave., New York, N. Y.

MAKE-UP TABLES

Craftsmen Line-Up Table Corp., 49 River St., Waltham, Mass.

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

THE PHOTO-LITHOGRAPHER

MAKE-UP TABLES (*Continued*)

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

MOLESKIN AND MOLLETON

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

Meiners, Inc., Bernhard, 49 Murray St., New York, N. Y.

*National Offset Supply Co., St. Louis, Mo.

*Roberts & Porter, Inc., 100 Lafayette St., New York, N. Y. and 402 S. Market St., Chicago, Ill.

Senefelder Co., Inc., 32-34 Greene St., New York, N. Y.

*Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

MOTORS AND CONTROLLERS

Cline Electric Mfg. Co., 211 W. Wacker Drive, Chicago, Ill.

MOUNTING AND DIE-CUTTING

Freedman, Wm. A., 657 Sixth Ave., New York, N. Y.

MOUNTING AND FINISHING

Lincoln Mounting & Finishing Co., Inc., 445 W. 31st St., New York, N. Y.

NEGATIVE MATERIALS

*Agfa Ansco Corp., Binghamton, N. Y.

Cramer Dry Plate Co., G., Lemp & Shenandoah Ave., St. Louis, Mo.

Eastman Kodak Company, Rochester, N. Y.

Gevaert Co. of America, Inc., The, 423 W. 55th St., New York, N. Y.

Haloid Co., The, 6 Haloid St., Rochester, N. Y.

*Hammer Dry Plate Co., Ohio Ave. & Miami St., St. Louis, Mo.

*Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

*Polygraphic Company of America, Inc., 310 E. 45th St., New York, N. Y.

NO-OFFSET EQUIPMENT

Specialties Div., General Printing Ink Corp., 100 Sixth Ave., New York and 608 S. Dearborn St., Chicago, Ill.

OFFSET PLATE ENGRAVINGS

*Chicago Litho Plate Graining Co., 214 N. Clinton St., Chicago, Ill.

OFFSET PLATE MAKING SERVICE

(See Plate Making Service)

OPAQUE AND DEVELOPING INK

Acheson Ink Co., Inc., Skillen St., Buffalo, N. Y.

*Okie, Francis G., 247 S. Third St., Phila., Pa.

*Advertisers in this issue.

PAPER

Aetna Paper Co., The, Dayton, Ohio

American Writing Paper Co., Holyoke, Mass.

Beckett Paper Co., The, Hamilton, Ohio

*Brown Company, Portland, Maine.

Burgess Cellulose Co. (Div. of C. F. Burgess Laboratories, Freeport, Ill.)

*Cantine Co., Martin, Saugerties, N. Y.

Case & Risley Press Paper Co., Oneida, Conn.

Champion Paper & Fibre Co., Hamilton, Ohio.

Chemical Paper Mfg. Co., Holyoke, Mass.

Consolidated Water Power & Paper Co., Wisconsin Rapids, Wis.

*Crocker-McElwain Co., Holyoke, Mass.

Dill & Collins, Inc., Richmond & Tioga Sts., Philadelphia, Pa.

Eastern Mfg. Co., 500 Fifth Ave., New York, N. Y.

Falulah Paper Co., Fitchburg, Mass.

Hamilton, W. C. & Sons, Inc., Miquon, Pa.

*Hamermill Paper Co., Erie, Pa.

Hollingsworth & Whitney Co., 140 Federal St., Boston, Mass.

Howard Paper Co., Urbana, Ohio

*International Paper Co., 220 East 42nd St., New York City

Kimberly-Clark Corp., Neenah, Wis.

*Maxwell Paper Co., Franklin, Warren County, Ohio

Munising Paper Co., Munising, Mich.

Neenah Paper Co., Neenah, Wis.

Rhinelander Paper Co., Rhinelander, Wis.

Riegel Paper Co., 342 Madison Ave., New York City

Strathmore Paper Co., W. Springfield, Mass.

Warren, S. D. Co., 89 Broad St., Boston, Mass.

Watervliet Paper Co., Watervliet, Mich.

West Virginia Pulp & Paper Co., 230 Park Ave., New York City.

Whiting Geo. A. Paper Co., Menasha, Wis.

PAPER CONDITIONING EQUIPMENT

*Advance Mfg. Co., Inc., Louisville, Ky.

*Lorenz & Co., Inc., Louis, Rose & Duane Sts., New York, N. Y.

*Southworth Machine Co., 30 Warren Ave., Portland, Maine.

PAPER DISTRIBUTORS

*Bulkley-Dunton & Co., 295 Madison Ave., New York City

*Lathrop Paper Co., 155 Perry St., New York N. Y.

*Linde Paper Co., J. E., 84 Beekman St., New York, N. Y.

*Marquardt & Co., Inc., 153 Spring St., New York, N. Y.

*Millar & Co., Inc., Geo., W., 284-290 Lafayette St., New York, N. Y.

THE PHOTO-LITHOGRAPHER

PAPER DISTRIBUTORS (*Continued*)

*Royal Card & Paper Co., 11th Ave. & 25th St., New York, N. Y.

PARAFORMALDEHYDE—U. S. P.

*Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,—1076 W. Division St., Chicago, Ill.

PHOTO COMPOSING MACHINES

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

PHOTOGRAPHERS

Criterion Photocraft Co., 350 Madison Ave., New York, N. Y.

PHOTO LETTERING MACHINES

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., Scranton, Pa.

PLATE COATING EQUIPMENT

*Zarkin Machine Co., 335 E. 27th St., New York, N. Y.

PLATE GRAINING MACHINES

Johnson Photo Litho Co., 318 W. Randolph St., Chicago, Ill.

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

*Wesel F. Mfg. Co., Inc., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

PLATE GRAINING MATERIALS

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

New England Quartz Company of New York, 150 Nassau St., New York, N. Y.

*Seibold, Inc., J. H. and G. B., 47 Watts St., New York, N. Y.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

PLATE MAKING EQUIPMENT

*California Ink Co., Inc., The, 545 Sansome St., San Francisco, Cal.

*Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.

*Miles Machinery Co., 18 E. 16th St., New York, N. Y.

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

*Advertisers in this issue.

PLATE MAKING SERVICE

*Columbia Offset & Reproduction Corp., 2 Duane St., New York, N. Y.

*Minotti, Inc., M. A. 129 Lafayette St., New York, N. Y.

Monsen, Thormod & Son, Inc., 730 N. Franklin St., Chicago, Ill.

Offset Engravers Associates, Inc., 42 E. 20th St., New York, N. Y.

Offset Printing Plate Co. of New York, Inc., 100 Bleecker St., New York, N. Y.

Rightmire-Berg Co., 717 S. Wells St., Chicago, Ill.

*Stockinger & Langbein Photo Litho Corp., 30 E. 21st St., New York, N. Y.

Swart-Reichel, Inc., 461 Eighth Ave., New York, N. Y.

Stevenson Photo Color Separation Co., 222 W. Fourth St., Cincinnati, Ohio

PLATES—ALUMINUM, ZINC

Aluminum Co. of America, Gulf Bldg., Pittsburgh, Pa.

American Zinc Products Co., Greencastle, Ind.

Edes Mfg. Co., The, Plymouth, Mass.

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

*Lithographic Plate Graining Co., 41 Box St., Brooklyn, N. Y.

Matthiessen & Hegeler Zinc Co., Ninth St., LaSalle, Ill.

*National Litho Plate Co., The, 35 Meadow St., Brooklyn, N. Y.

*National Offset Supply Co., St. Louis, Mo.

*Photo-Litho Plate Graining Co., Inc., 1207 S. Highland St., Baltimore, Md.

Reed Roller & Supply Co., Inc., 415-417 Jackson St., San Francisco, Cal.

*Reliable Lithographic Plate Co., Inc., 17 Vandewater St., New York, N. Y.

PLATES—DRY

Eastman Kodak Company, Rochester, N. Y.
Gevaert Co. of America, Inc., The, 423 W. 55th St., New York, N. Y.

*Hammer Dry Plate Co., Ohio Ave. & Miami St., St. Louis, Mo.

*Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

*Polygraphic Company of America, Inc., 310 E. 45th St., New York, N. Y.

PLATES—ZINC, COPPER and ALLOY

(for Engravers)

Rolled Plate Metal Co., 210 Van Brunt St., Brooklyn, N. Y.

THE PHOTO-LITHOGRAPHER

PRESSES—New

- *Griffiths Co., Inc., John, 145 Nassau St., New York, N. Y.
- *Harris-Seybold-Potter Co., 4510 E. 71st St., Cleveland, Ohio
- *Hoe, R., & Co., Inc., 910 E. 138th St., at East River, New York, N. Y.
- *Miehle Printing Press & Mfg. Co., 14th St. and S. Damen Ave., Chicago, Ill.
- *New Era Mfg. Co., 145 Nassau St., New York, N. Y.
- *Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.
- *Webendorfer-Wills Co., Inc., Mount Vernon, N. Y.
- *Willard Press Mfg. Co., 28 W. 23rd St., New York, N. Y.

PRESSES—Rebuilt Litho

- *Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.
- *Miles Machinery Co., 18 E. 16th St., New York, N. Y.
- *Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

PRESS ROOM SPECIALTIES

- *Indiana Chemical & Mfg. Company, Indianapolis, New York City, Chicago

PROOF AND TEST PRESSES

- Claybourn Process Corp., 3712 N. Humboldt Ave., Milwaukee, Wis.
- *Griffiths, John Co., Inc., 145 Nassau St., New York, N. Y.

QUARTZ GRAINING SAND

- American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.
- *New England Quartz Co. of New York, 150 Nassau St., New York, N. Y.

REBUILT EQUIPMENT

- *Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.
- *Miles Machinery Co., 18 E. 16th St., New York, N. Y.
- *Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

ROLLERS

- American Type Founders Sales Corp., 200 Elmora Ave., Elizabeth, N. J.
- Bingham Bros. Co., Inc., 406 Pearl St., New York, N. Y.
- Bingham's Son Mfg. Co., Sam'l, Chicago, Ill. Dayco Division, Dayton Rubber Mfg. Co., Dayton, Ohio
- General Tire & Rubber Co., Akron, Ohio
- Goodrich, The B. F. Co., 570 S. Main St., Akron, Ohio.

*Ideal Roller & Mfg. Co., Inc., 2512 W. 24th St., Chicago, Ill. and 21-24 Thirty-ninth Ave., Long Island City, N. Y.

*National Offset Supply Co., St. Louis, Mo. Niles & Nelson, Inc., 75 West St., New York, N. Y.

Rapid Roller Co., 2558 Federal St., Chicago, Ill.

*Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

*Vulcan Proofing Co., 58th St. & First Ave., Brooklyn, N. Y.

SCREENS—Halftone

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

*Pitman Co., Harold M., 26 Cornelison Ave., Jersey City, N. J. and 51st Ave. & 33rd St., Chicago, Ill.

*Repro-Art Machinery Co., Wayne Ave. & Berkeley St., Philadelphia, Pa.

*Sullebarger Co., E. T., 116 John St., New York, N. Y.

SHADING MACHINES AND MEDIUMS

Ben Day, Inc., 118 E. 28th St., New York, N. Y.

Craftint Mfg. Co., 210 St. Clair Ave., Cleveland, Ohio

SINKS

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

SODIUM SULPHITE ANHYDROUS PHOTO

*Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,—1076 W. Division St., Chicago, Ill.

STARTERS AND CONTROLLERS FOR ELECTRIC MOTORS

Monitor Controller Co., Inc., 51 S. Gay St., Baltimore, Md.

STEEL GRAINING BALLS

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.

STRIPPING TABLE

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

SULPHUR

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

*National Offset Supply Co., St. Louis, Mo.

*Pitman, Harold M., Co., 26 Cornelison Ave., Jersey City, N. J.

*Advertisers in this issue.

THE PHOTO-LITHOGRAPHER

SULPHUR (*Continued*)

*Sinclair & Carroll Co., Inc., 591 Eleventh Ave., New York, N. Y.

TAX CONSULTANTS

Kromberg & Associates, C. P. A.'s, J., 461 Eighth Ave., New York, N. Y.

Reinish, Samuel S., C. P. A., 2 Lafayette St., New York, N. Y.

TIME CLOCKS—RECORDERS AND STAMPS

International Time Recording Division of International Business Machines Corporation, 270 B'way, New York, N. Y.

Simplex Time Recorder Co., Inc., 50 S. Lincoln St., Gardner, Mass.

TRADE LITHOGRAPHERS

*Hinson & McAuliffe Corp., 203 E. 12th St., New York, N. Y.

TRANSFER PAPER

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

*National Offset Supply Co., St. Louis, Mo.

*Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

*Sinclair & Valentine Co., 11 St. Clair Pl. New York, N. Y.

TRANSFER PROOFS—TYPE IMPRESSIONS

Monsen, Thormod & Son, Inc., 730 N. Franklin St., Chicago, Ill.

New York Type Transfer Service, 561 Broadway, New York, N. Y.

TRUCKS

American Type Founders Sales Corp., 200 Elmora Ave., Elizabeth, N. J.

Fairbanks Company, The, 393 Lafayette St., New York, N. Y.

Hamilton Mfg. Co., Inc., 1315 18th St., Two Rivers, Wis.

Revolator Co., 944 State St., North Bergen, N. J.

TUSCHE

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*International Printing Ink Corporation, 75 Varick St., New York, N. Y.

*Korn, Wm., Inc., 120 Center St., New York, N. Y.

*Litho Chemical Supply Co., 63 Park Row, New York, N. Y.

*National Offset Supply Co., St. Louis, Mo.

TYPEWRITERS

*Coxhead Co., Ralph C., 17 Park Place, New York, N. Y.

International Electric Writing Machines

*Advertisers in this issue.

Division of International Business Machines Corporation, 270 B'way, New York, N. Y.

*Remington-Rand, Inc., Buffalo, N. Y.

Royal Typewriter Co., 2 Park Ave., New York, N. Y.

Smith & Corona Typewriter, Inc., L. C., Syracuse, N. Y.

Underwood-Elliott-Fisher, 1 Park Ave., New York, N. Y.

VACUUM AND PRINTING FRAMES

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

*Pitman, Harold M., Co., 26 Cornelison Ave., Jersey City, N. J.

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

*Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Sweigard Ideal Co., 6122 N. 21st St., Phila., Pa.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y. and Scranton, Pa.

*Zarkin Machine Co., 335 E. 27th St., New York, N. Y.

VARNISH

Ault & Wiborg Corporation, 75 Varick St., New York, N. Y.

Carter, C. W. H., 100 Varick St., New York, N. Y.

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Hilo Varnish Co., 42-60 Stewart Ave., Brooklyn, N. Y.

*International Printing Ink Corp., 75 Varick St., New York, N. Y.

*National Offset Supply Co., St. Louis, Mo. Roosen Co., H. D., Ft. of 20th & 21st St., Brooklyn, N. Y.

*Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

Sinclair & Carroll Co., Inc., 591 Eleventh Ave., New York, N. Y.

*Sinclair & Valentine Co., 11 St. Clair Pl., New York, N. Y.

VARNISHES—Overprint

Carter, C. W. H., 100 Varick St., New York, N. Y.

*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

*Gaetjens, Berger & Wirth, Inc., 60 Columbia Heights, Brooklyn, N. Y. and 538 S. Clark St., Chicago, Ill.

*Hilo Varnish Corp., 42 Stewart Ave., Brooklyn, N. Y.

THE PHOTO-LITHOGRAPHER

VARNISHES—Overprint (Continued)

- *Indiana Chemical & Mfg. Company, Indianapolis, New York City, Chicago
- *Sinclair & Carroll Co., Inc., 591 11th Ave., New York, N. Y.
- *Sinclair & Valentine Co., 11 St. Clair Pl. New York, N. Y.

VIBRATION ABSORBING AND WEAR RESISTING FLOORS AND FOUNDATIONS

Korfund Co., Inc., The, 48-15 32nd Place, Long Island City, N. Y.

VOGELTYPE ALIGNING PAPER

- *Vogeltype Co., 24 Commerce St., Newark, N. J.

WASHUP EQUIPMENT

- *Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.
- *Gegenheimer, Inc., Wm., 78 Roebling St., Brooklyn, N. Y.

WATER FOUNTAIN ETCH

- *Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.

*Advertisers in this issue.

Actual Jobs Being Produced at Great Lakes Exposition

Those who stop in the Exhibition Hall at the Great Lakes Exposition to see the big offset lithographing press which is being shown by the Harris Seybold Potter Company can never tell whether the work that is being turned out may not be something that the mail man will be leaving at their own front door before the week is out, because most of the work which is being done for demonstration purposes is actual commercial work for one of the lithographing companies which are cooperating in the exhibit. One of the jobs done was a handsome portrait in colors of George Washington and copies of that are for distribution at the Exposition.

Central Lithographing Company, Continental Lithograph Corporation, Crane-Howard Lithographing Company, Morgan Lithographing Corporation and Reserve Lithograph and Printing Company are the firms which are cooperating in the exhibit.

Thus a visitor may watch the press run, and get the finished job through the mail, in the shape of a piece of selling literature, a little later.

Timely Album Draws Interest in Flood Areas

C. Parker Loring, photo-lithographer of Auburn, Maine, participated in a timely publishing effort following last spring's unprecedented floods, which resulted in the production of almost 20,000 albums showing actual scenes in the flood areas. The book contained 50 bleed

WEAR RESISTING FOUNDATIONS

(See vibration absorbing products)

WET PLATE MATERIALS

- Negative Collodion
- Stripping Collodion
- Rubber Stripping Solution

*Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio,—1076 W. Division St., Chicago, Ill.

WHIRLERS

Lanston Monotype Machine Co., 24th St., at Locust St., Philadelphia, Pa.

*Lorenz & Co., Inc., Louis, Rose & Duane Sts., New York, N. Y.

Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., Scranton, Pa.

*Zarkin Machine Co., Inc., 355 E. 27th St., New York, N. Y.

pages of 8 x 10 enlargements of news photos.

Originally 15,000 copies were lithographed and sold at fifty cents a copy. Subsequently, the American Writing Paper Company ordered a special 1,200 run, for inclusion in that firm's monthly specimen portfolio.

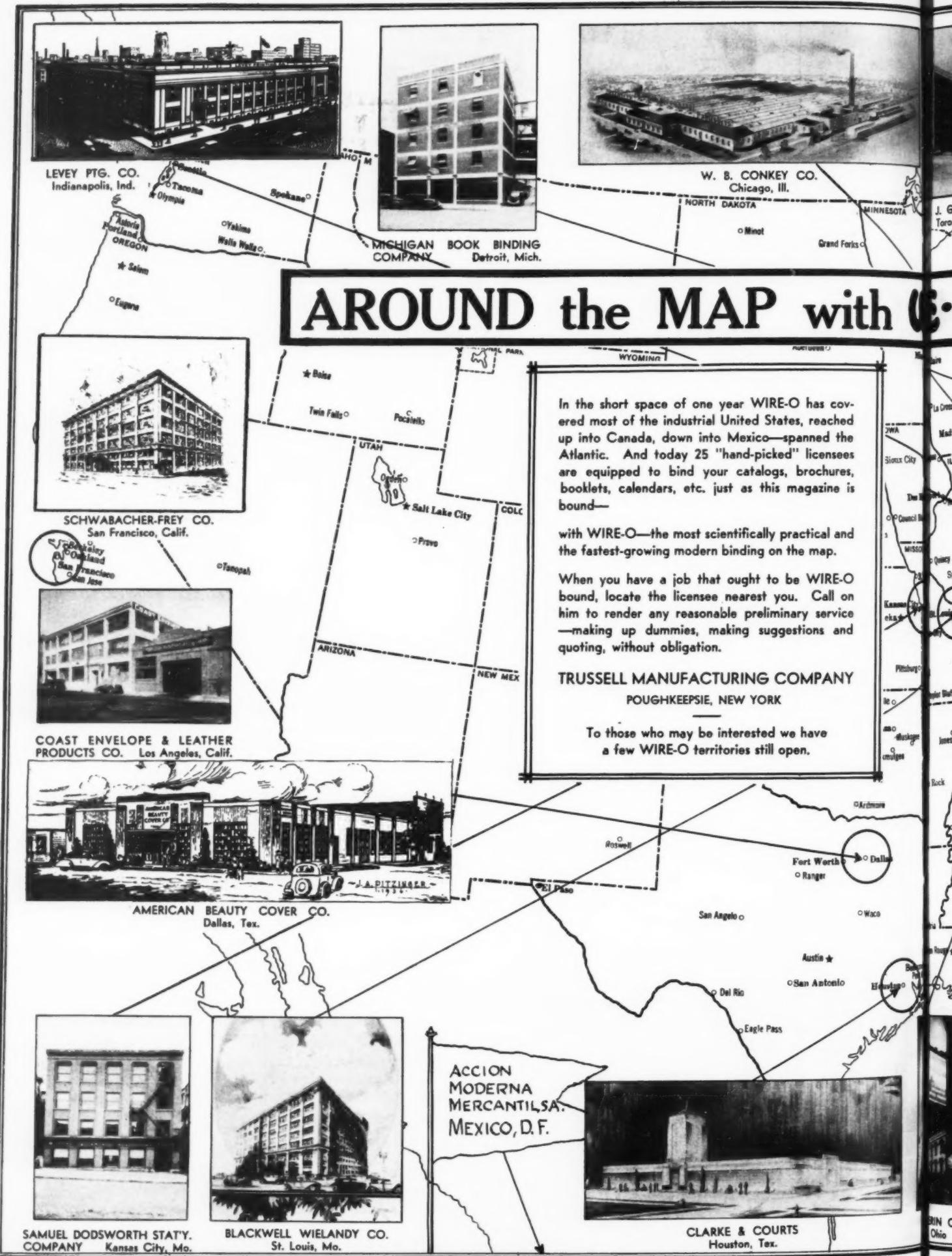
The job was run eight up on a 28 x 42 Harris Offset Press, using 150 screen halftones and deep etch plates. Although Mr. Loring planned the job and handled many details, actual presswork was done by the Spaulding-Moss Company, Boston. Paper used was 70-lb. Albion Offset Arctic white, the album was produced very rapidly and its complete sale was attributed to the fact that it appeared so soon after the flood waters had receded.

Multi-Colored Transparencies Shown on Laminite

An unusual specimen portfolio showing the versatility of Laminite for transparencies and advertising displays has been issued by Rhinelander Paper Company, Rhinelander, Wis. In addition to actual printed and lithographed samples, the portfolio contains blank sheets in varied colors and weights.

Many advertising ideas are contained in this collection which represents several different reproduction techniques, including one sheet lithographed in six colors—yellow, red, pink and three blues.

There's vital technical knowledge in store for you at the big NAPL convention, Atlantic City, N. J., Sept. 18-20. Be sure you attend.



MAP OF THE UNITED STATES

INDUSTRIES LOCATED IN THE UNITED STATES

Map showing locations of various industries across the United States.

Key Companies and Locations:

- J. GAGE & CO.** - Toronto, Ont.
- VILLEMAIRE BROS.** - Montreal, Que.
- TODD COMPANY** - Rochester, N.Y.
- EASTERN TABLET CORP.** - Albany, N.Y.
- J. F. TAPLEY CO.** - Long Island, City, N.Y.
- WIRE-O BINDING CO.** - 200 Varick Street, New York, N.Y.
- BOORUM & PEASE CO.** - Brooklyn, N.Y.
- P. P. KELLOGG & CO.** - Springfield, Mass.
- FOREST CITY BOOKBINDING CO.** - Cleveland, Ohio
- PHILADELPHIA BINDERY** - Philadelphia, Pa.
- OPTIC BINDERY** - Baltimore, Md.
- PLIMPTON MFG. CO.** - Hartford, Conn.

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New York**

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OFFSET BLACK



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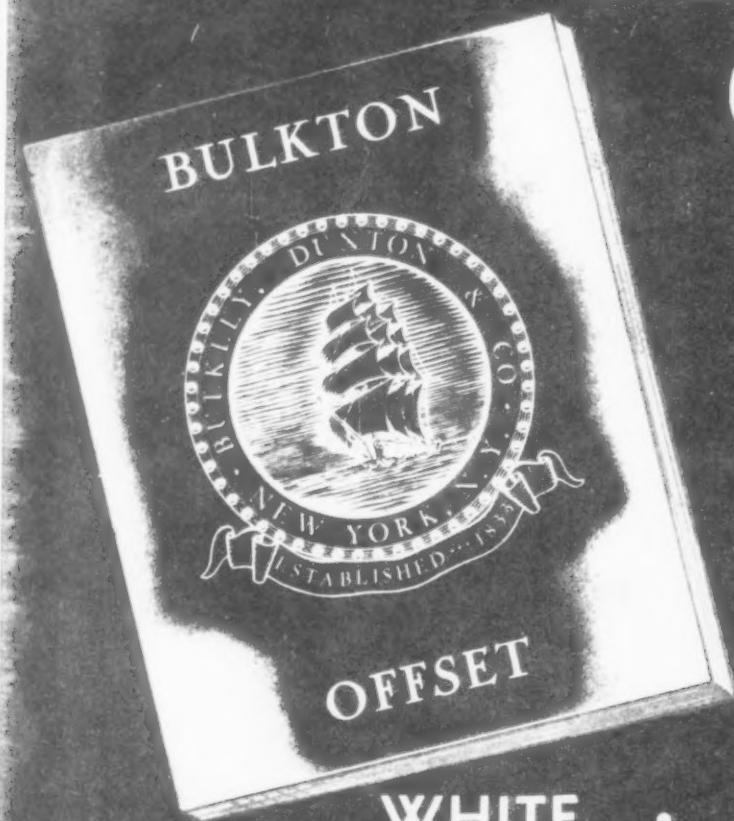
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